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ORIGINAL COMMUNICATIONS.

ART. I. *On the Causes of the different Kinds and Degrees of Taste which different Persons possess in Architecture.* By the CONDUCTOR.

HAVING pointed out (p. 49.) what we consider to be the means of forming a just and correct taste in architecture, we shall now endeavour to show the causes of the different kinds and degrees of taste which different persons have in that art.

We have stated that, architecture being chiefly an art of reason, all persons of common sense may acquire a just and a correct taste in it; but as architecture is also, to a certain extent, an art of feeling and imagination, a perfect taste in it must not only be just and correct, but delicate, intense, and refined. Delicacy and intensity depend principally upon organisation; and refinement, conjointly on organisation and intellectual cultivation. We shall first offer a few remarks on each of these qualities as far as they relate to taste; and next point out some of the causes which operate on individuals so as to prevent the taste of any one from attaining that perfection which ought to be the *beau idéal* of all our endeavours.

A delicate taste, it will be evident to every one, must depend on the delicacy of the organisation of the individual; it cannot, therefore, be communicated by instruction, except in a very limited degree. It is very difficult for a person, who is without delicacy of taste in any art, to conceive what it is, and in what manner it operates on any individual. Some idea, however, may be formed by every one for himself, by reflecting on the difference between common feeling, in any matter where the passions or affections are concerned, and what is called delicate feeling. The difference between an ordinary taste for architecture and a delicate taste, is not less great than between common and delicate feelings in ordinary life. A delicate taste in architecture will be sensibly affected by objects and details which would pass unnoticed by those who had merely a general taste, or even a taste just and accurate. To recur to the example we formerly gave of a Corinthian portico: a man of just taste would approve of it as a whole, and, if his taste were also correct, he would examine and approve or disapprove of the details; while a man who to a just and correct taste adds a

delicate one, would be sensibly affected by the mass of deep shade produced by the projection of the portico from the body of the building; the soft gradations of shadow on the dark side of each particular column; the lights softening into these shades on their light sides; the contrasted forms of the mouldings in the cornices; and the harmonious blending of light and shade among the foliage and other ornaments of the capital. Delicate taste is affected in this way, merely from the impressions made upon its organisation by the forms presented to it, without reference to the historical associations, either general or individual, which are, or may be, connected with a Grecian portico; but, when these are taken into consideration, there are a thousand ideas that will arise in the mind of the spectator of delicate taste, that would not occur either to the general observer, or to the observer possessing a taste in architecture merely just and correct.

The intensity of taste, like the intensity of passion of any kind, depends also on the organisation of the individual. Passions and affections, every one knows, may be strong, without being delicate; and their strength will be found to depend chiefly on the strength of the organisation, or, in some cases, perhaps, upon the excitability of the nervous system. At all events, no one will deny that neither delicacy nor intensity of feeling can be communicated by instruction; though these feelings, like all others, may be so far taught as to be simulated by those by whom they are unfelt. Intensity of feeling, in the common matters of life, is indicated by the party being so enraptured with some one single quality in an object, as to overlook all the others; or with the general impression, so as to overlook the beauties or faults of the details. In architecture, intensity of taste is evinced by the rapturous admiration of a building, for the display of some particular quality which characterises it; say, for example, its grandeur: and this rapture is, perhaps, carried to such an extent, as to prevent the party from seeing faults that would be obvious to a taste which did not possess intensity, or which, to intensity, added a certain degree of delicacy and correctness. Intensity of feeling with respect to any art, when the party possessing it is willing to submit to intellectual cultivation, may generally be considered as the prototype of excellence; but, on the other hand, when this intensity of feeling is so great as to overpower the judgment, and when the will of the party is too weak to submit to that degree of intellectual cultivation which would bring it under due control, it becomes a positive defect in taste.

A refined taste is one which is naturally either delicate or intense; and which has been purified and corrected by the exercise of reason and reflection. There can hardly be such a

thing as a naturally refined taste; because the very idea of refinement implies the exercise of cultivation; or, in other words, the power of controlling and adjusting feelings and sentiments, by a consideration of all the various circumstances to which they are related. In general, it may be stated that no first feeling is to be depended upon, until it has been tested by an appeal to the reasoning faculties. First tastes, first passions, and first feelings of every kind, whether they are delicate or intense, are always more or less indiscriminate. A young enthusiastic architect is in raptures with whatever comes before him. He gives way to the excitement of his feelings, because these are keenly alive to impressions; while his reasoning powers are, in a great measure, dormant, from his being deficient in a knowledge of those principles of architecture by which alone the reason, as it relates to that art, can be exercised. There is always, however, hope for enthusiasm; as it is seldom found unconnected with considerable powers of mind. Wherever we find a delicate taste, therefore, or even an intense one, however crude it may be at first, if the party be endowed with common sense, and willing to improve, it may be rendered a refined one.

A perfect taste, it thus appears, includes, a just taste, which is one founded on reason; a correct taste, founded on rules; a delicate taste, founded on a delicate organisation; an intense taste, founded on powerful passions or affections; and a refined taste, founded on intellectual cultivation superadded to delicacy or intensity of feeling. No one person can have any taste in architecture, whose taste may not be classed under one or other of these heads; and no one can have a taste approximating to perfection, in which all these qualities are not united in a greater or less degree. The union of these qualities in the same mind may be considered as the *beau idéal* to which the artist and the critic ought to aspire; but which, from the conditions inseparable from human nature, he can never absolutely attain.

The principal circumstances which prevent individuals from attaining a perfect taste in architecture may be included under the heads of locality, education, public opinion, fashion, and received prejudices.

The influence of *locality* on a taste for architecture is much greater than might be at first sight imagined. If we suppose an individual with a taste just, correct, delicate, intense, and refined, living in a country where any particular style of architecture prevailed, we must perceive that he would hardly be able to avoid certain prejudices in favour of that architecture. For example, if he lived in a country where almost all the churches and cathedrals were in the Gothic style, as in England, he could hardly avoid entertaining an opinion that that style is particularly

adapted to churches and cathedrals; and if he went to Italy, or to Russia, where he would find ecclesiastical buildings everywhere built in the Grecian or Roman manner, he would consider them gloomy and unsuitable. In like manner, a man of architectural taste, living in a country where the houses have flat roofs, or roofs of very low pitch, as in the higher class of dwelling-houses in Italy and England, could, if he were travelling through a country where all the houses were high-roofed, as in the greater part of Germany, hardly avoid disliking them, from his prejudice in favour of low roofs. The Italian artist who was the biographer of Winkelmann relates that he, though a German, after residing many years in Rome occupied solely with the study of the fine arts, became so prejudiced in favour of flat roofs, that, when passing through Switzerland, on his road to his native country, he could not be reconciled to the high roofs of the cottages, though he was told that they were necessary to prevent the snow, when melting, from penetrating the roof. Now Winkelmann appears to have been a man, notwithstanding his prejudices, whose taste was both intense and refined, though it was far from being just, as may be learned from the following passage:—

"From Verona, we proceeded to the Tyrolean Alps. When we reached the first defile of the mountains, I observed that Winkelmann suddenly changed countenance: he then said to me, in a pathetic tone, 'See, my friend, what a horrible country! what terrible heights!' A short time afterwards, when we had entered on the German territory, he cried out, 'What poor architecture! Look at those roofs, how steep they are!' This he said with so much vehemence, as strongly to express the disgust with which these objects had inspired him. At first I thought he was jesting, but when I found that he was in earnest, I replied, that the height of the mountains had a grandeur which charmed me; and that, as to the steepness of the roofs of the houses, this ought rather to shock me, who was an Italian, than him, who was a German. 'Besides,' continued I, 'we must judge of all things relatively; in a country subject to heavy falls of snow, these high steep roofs are indispensable.'" (*Vie de Winkelmann*, p. cxxviii.)

We see, by this example, that the great in art and taste, as well as the great in wealth and worldly influence, are not more exempt from prejudices than the little. We consider it of importance to be aware of this; because the prejudices of those who are looked up to with respect are apt to mislead men who cannot, like Winkelmann's Italian friend, exercise their reason.

It is easy to conceive the influence which the prevalence of any particular style in any given locality will have on architectural taste, however good it may be in other respects; and the

same may be said, not only of the style of design, but of the manner of construction, and the materials of execution. A person with a just taste in architecture, living in a country where stone was chiefly used for walls, would not be at first reconciled to walls of brick, but would be obliged to control his feelings by his reason. Where thatch is the material with which cottages are generally covered, it is difficult to avoid considering slates and tiles as cold and unsuitable for cottage roofs. Many more instances might be given; but enough, we trust, has been said, to show the unavoidable influence of locality in modifying more or less the taste of individuals.

The influence which *education* may have in giving a bias to architectural taste is so obvious, as hardly to require illustration. An amateur who has had a classical education will prefer the classical architecture of the Greeks and Romans to the Gothic style of the middle ages; a young architect who has been chiefly taught the details of the Grecian style can hardly avoid preferring that style to every other; one who has been taught to consider the Doric as the most perfect of the Grecian orders will have acquired a prejudice in favour of all buildings where that order is made use of; and so of all other styles or orders, or variations of them. As travelling may be considered a part of education, the architect of just taste, who has spent hours in exploring the architecture of caves in Egypt and India, or of tents in China, will look upon Egyptian and Chinese architecture with more favour, than the man, also of just taste, who has viewed them only through the medium of books.

That *public opinion*, or the prevailing taste of a country, has a considerable influence in biassing our taste, the opposition which is made by the public to innovations of every kind is a sufficient proof. At the present time, in England, the pointed style of architecture is approved everywhere, and by every body; but, during the time of Charles II., when Roman architecture was universally admired, the pointed style was as universally censured and despised, both by architects and amateurs. Thus, in architecture, as in every thing else, the influence of *fashion* is continually operating; and not only has public opinion, or the fashion of a whole country, great influence, but even the opinion or fashion of eminent individuals in that country. Thus, almost all pupils of architects have their taste more or less influenced by that of their master; and all courtiers by that of their sovereign. Every one knows that these things happen in all ordinary matters; and a very little reflection must convince them that they will happen also in matters of taste.

The received prejudices of a people or a country, with respect to the application of particular forms of architecture to particular uses, have a strong influence on the taste. There seems

to be no insuperable reason why a spire should not be made an ornament to a gentleman's house in the country; and, in many situations, it might be of considerable utility in pointing out the house at a great distance, or in forming the leading feature of a group, containing the different buildings which compose the dwelling-house and offices of a large mansion in the midst of an extensive demesne; but this form, being generally employed in churches, is in some degree considered sacred, and consequently its employment in villas would be too great a shock to our received prejudices. A Christian church built in the Chinese style, every one must feel, would prove offensive.

In this manner we might pursue the subject of what writers on taste call accidental associations, to show how extremely difficult, or rather how impossible, it is, for any individual to have a perfect taste; and, at the same time, to show how numerous the chances are against any two persons thinking, in matters of taste, exactly alike. Independently of the difference in the organisation of individuals, there are, as we have seen, so many other causes operating upon them in different degrees, that it is hardly possible to conceive two individuals, even if they are of similar organisation and education, similarly operated upon by external circumstances. Hence, whenever we find two persons agreeing in taste, we may generally conclude, either that the taste of the one has been formed on that of the other; or, that the one gives way to the other, whenever their sentiments are different.

Every one's taste, therefore, is the natural and unavoidable result of all the different circumstances in which he has been placed; and hence he can no more alter it, on being desired to do so, than he can change any other opinion he has formed on any subject, without tracing back the steps which led to his forming it. Hence, the necessity of charity, or mutual forbearance, in all matters of taste; and the propriety, when we state our approval or disapprobation of any object of taste, of giving the reasons on which our opinion is founded.

In arriving at this conclusion, one object which we have in view is, to suggest what we think ought to be the proper language of criticism in matters of architectural taste. In the first place, the terms good and bad taste, in an absolute sense, should seldom, if ever, be employed; since they must always be either good or bad, relatively to circumstances more or less limited. We would therefore qualify the term good, when so used, by adding another term expressive of the circumstances relatively to which it was considered good: such as, a good taste in Gothic architecture or in the Elizabethan style; or a good or bad taste in street buildings or in villas. We would prefer, however, substituting, for the term good, some term expressive of the kind of goodness: such as, a just taste in architecture generally; a correct taste in

the Grecian style; a refined taste in the Tudor Gothic; a cultivated taste in Italian architecture, &c. In like manner, instead of the term bad taste, we would employ such expressions as servile taste, incorrect taste, crude taste, &c.; and, when speaking of a taste without reference to its being either good or bad, we would use such epithets as, taste of a particular age, master, or style, &c. In this way, when speaking either of the taste or judgment of an architect, or of the expression or construction of a building, we may always employ terms which shall be characteristic of the excellences or defects of the artist or object criticised; and not merely, like the terms good and bad, words conveying no other idea to our readers or hearers, than that of our approbation or dislike.

Since the taste of no individual can be perfect, and since no two individuals are likely to agree in every respect in any matters of taste, what, it may be asked, are the comparative values of a just, a correct, a delicate, an intense, and a refined taste, supposing each to be equally free from accidental influences? Our answer is, that a just or reasoning taste is decidedly the best; since a greater number of persons are likely to understand arguments founded on reason and utility, than to agree in sentiment, or to possess the same degree of imagination.

ART. II. *On the comparative Value of Simplicity in Architecture.* By E. TROTMAN, Esq., Architect.

THERE are few operations of the mind more subtle and more fallacious, than is that by which we are led to regard as identical the properties and attributes of objects that are frequently presented to our notice in close association, while they remain essentially distinct from and independent of each other. We need not wander, in search of illustration to this remark, beyond the field which our present subject opens before us. The common recurrence of such descriptive phrases as "simply beautiful," "dignified simplicity," "graceful and chaste simplicity," has unquestionably done much to create in many minds an opinion that simplicity is one with chastity and grace, with dignity and beauty. Nor is it matter of surprise, that, in an age like the present, when all are critics, and all seekers after novelty, we should find many who, from an aversion to the extravagances of a depraved taste, adopt the opposite extreme, and, affecting a false refinement, assert the supreme importance of simplicity, be it only for the paradox which the opinion offers to vulgar minds. This opinion has, indeed, received such support, that some writers have given to simplicity the very highest place among the requisites for architectural composition; making it no less essential to the mass, than is harmony to the proportions, or

beauty to the details. If, then, such distinction be claimed for this quality in art, it cannot be considered unimportant to examine the validity of such claims, as far as supported by the nature, tendency, and exemplifications of the principle of its observance. This is, indeed, the more necessary, as the principle cannot be said spontaneously to commend itself to the feelings; and therefore, in order to be maintained at all, requires the stronger support of the judgment. It may, perhaps, be fairly questioned at the outset, whether that can be an absolute rule of taste, which approves itself so imperfectly to our natural perceptions; those perceptions which are not inapt in determining upon the existence of the harmony of fitness, and the beauty of ornament: but, without insisting upon this doubt, we may examine the nature of the quality in question under some of its more ordinary applications, and perceive how far it is usually productive of the results attributed to it.

Assuming that simplicity in any work of art consists in the fewness of its component parts, and assuming also that it is the object of art to gratify the imaginative faculties of the mind without offending the judgment, we may, on asking whether such limitation of component parts is calculated to satisfy the demands of the imagination, safely anticipate an answer in the negative. If, too, simplicity be all-important to works of taste in one department, what shall exclude its authority from those in another, the gratification to be attained being derived from the same sources? Is it by rendering the parts of their machinery as few as possible, that the epic poet, the dramatist, the legendary historian, produce their most gratifying illusions? And if one or two able pens of our own times have (though not uniformly) made simplicity the garb of much beauty, has not the easy assumption of the dress tempted their many imitators to conjure up only impersonations of the ridiculous? Were, indeed, the objects of taste and of the fine arts the same with those of the useful and commercial arts, simplicity would be of paramount importance; as, in the latter, the economy of labour demands the employment of the least complex apparatus for the attainment of a given result: in the former case, however, the self-imposed toil of the imagination is its own reward; its real weariness arising from that monotony which it is the ultimate tendency of simplicity to produce.

Much of that which has been urged by many in praise of this quality arises, as we hinted at the commencement, from their having confounded it with other coexistent features in nature and in art. That the simple and the grand frequently stand combined is unquestionable; yet it is equally true that our impressions, in such cases, are produced alone by the grand; and that the grand is the result of size, which becomes effective just

in proportion as the form of the beholder is, by comparison with itself, reduced to insignificance. From what other cause arises the majesty of the ocean, or of the Alpine heights, which, as illustrations from nature of abstract simplicity, do not excel the pond or the hillock? It is true that what would interfere with the simplicity of these objects would interfere likewise with their grandeur: but for this reason, that, by interrupting the effect of continuity, it would destroy also the impression of size. And if simplicity is not to be confounded with dimension, neither is it to be mistaken for grace. How both may be united in the productions of the chisel is known to every one who has seen the Elgin Marbles; but that grace is no inseparable companion to simplicity is equally obvious to all who have paid any attention to remaining examples of Egyptian sculpture. Were we to pursue the examination of this characteristic in its varied connection with the tastes and refinements of life, it would not be difficult to show to how great an extent it has been mistaken for other and higher qualities. What is more common, for instance, than for the simplicity of a musical air to be considered identical with its sentiment and expression? Yet it cannot be denied that Handel himself has left examples of the manner in which simplicity may be made ridiculous, had we not the daily testimony of our ears to the fact. Nor, in the labours of learning, are the nature, the beauty, the sublimity, of such literary remains of past days as the English Bible and Prayer Book to be confounded with the circumstance of their simplicity of style; matters quite as distinct from each other as, in the history of character, are the oft-sung joys of rustic life from mere clownish ignorance, or the innocence of childhood from the emptiness of the idiot. It may be objected, that in thus viewing simplicity as at once non-essential and liable to excess, we are not doing justice to its claims; and that any quality in art or science may be rendered ridiculous by being overstrained in application. This remark, however, is only true as it regards qualities or excellences that are comparative: it is not correct as to those which are absolute. Absolute excellences can never be carried to an extreme. No work of art was ever too grand, too graceful, too harmonious; since grandeur, grace, and harmony are designations of absolute excellence. While, again, that some works may be too complex and too ornamental is no less certain than that others may be too simple or too poor; these terms being expressive of the extremes of qualities of comparative excellence, those of variety and ornament. The very circumstance, therefore, that simplicity is a quality comparative and indefinite, manifestly invalidates its claim to the place of an essential and absolute excellence in architecture, and in art generally. If any pretension whatever could be sustained for its autho-

rity as an absolute principle, it must be by its reduction to its primary elements. Thus received, and applied to architecture, it would render the sphere the most beautiful of all figures; the pyramid of three sides the next in merit; the ordinary pyramid, of four sides, the next; after which would come the cube of six equal sides, followed, at an uncertain interval, by the cube of the parallelogram. How little this scale of classification accords with the principles of taste developed in architecture, ancient or modern, we shall be at no loss to determine; at one glance anticipating the monotonous absurdity that would usurp the place of art, were we to consult such a scheme of approximation in the pursuit of beauty.

While, however, we deny to simplicity the character of an absolute and essential excellence in architecture, let us not by any means be supposed to assert that it is the reverse of an excellence. The truth is, as before stated, that simplicity is a quality of comparative and uncertain value; to be regarded in a negative light as standing alone, but assuming a different degree of importance as associated with varieties of circumstance: a cipher, which gives and receives significancy as attached to integral terms of admitted import. Thus, when simplicity, as a relative, subserves the ends of harmony as an absolute principle, its efficiency is not to be questioned. This it does by a regard to locality, association, and significancy. The round tower that frowns from the wild rock, and the long line of massive columns, occupying, like hoary earth-born giants of a forgotten age, the Egyptian plain, are objects imposing in their simplicity; but transfer the tower in imagination to the level lawn, and the Egyptian temple to some gently varied and wooded vale, and, interesting as they would continue to be for majestic antiquity, their simplicity would cease to charm for want of the harmony of situation and accompaniment. Nor, on the ground of significancy and appropriation, will the simplicity that befits the dwelling of the citizen admit of its being magnified into the characteristic of an abode for the prince, any more than the plainness of the portico where the Stoic anciently discoursed would have been appropriate to the scenes in which modern Rome displays her religious pomps. Thus, again, simplicity is valuable where it promotes a desired expression of strength, as in the architecture of quays, prisons, &c. It is obvious, however, that this reason for its adoption ceases when the character of firmness is less requisite than that of elegance.

On the whole, we are inclined to think that the praise which has been lavished by many on the principle of simplicity in architecture, has had its origin in a twofold error, both negative and positive. On the one hand, its advocates have not considered the ultimate tendency of their position when carried

out to its legitimate results; inasmuch as to make the approach to beauty identical with the approximation to simplicity is a rule which terminates in a *reductio ad absurdum*, constituting that most beautiful which is most blank. On the other hand again, the positive error consists in their having mistaken for this principle of simplicity, another, which not unfrequently, indeed, developes itself under the same aspect; the fundamental and all-important principle of UNITY. We should find no difficulty in proving that all the excellences which are supposed educible from the former belong inseparably to the latter; while the latter disposes of unnumbered difficulties which beset the former. As to the principle of unity, it is necessary to premise, that it has, architecturally, a twofold reference; regarding, on the one hand, form and distribution, and, on the other, expression of style and purpose: the first embracing the symmetrical, the second the picturesque. Whatever praise such examples of Grecian art as the Parthenon and Theseum may have received on the ground of simplicity, it is rather for the merit of unity of form that we consider them admirable; and, though in our modern cruciform churches in the pointed style, that unity of form is not so entirely acknowledged by the eye, the unity of expression and of character is generally more than enough to satisfy the demands of taste. Again: we should scarcely select King's College Chapel, at Cambridge, as a model of simplicity; while, as an example of the supreme beauty of unity, apart from the subject of detail, it stands forth among human works in glorious preeminence. What the advocates for strict simplicity and Greek imitations may think of the merits of such piles as Salisbury cathedral, and the royal residence at Windsor, to say nothing of collegiate edifices, we know not: it is enough to know that there are those (few though they be) who talk of the impressive and the beautiful, and who can yet deny that any but works after classic models deserve the title of architecture. With respect to the last-named structures, however, we think it undeniable that they exhibit little of simplicity, with much of unity of expression; and in which of these qualities, therefore, the command of emotion principally resides, we leave to the feelings of all, who have any, to determine.

It may, perhaps, be objected, that the more closely we follow the dictates of simplicity, the more likely shall we be to render the productions of art intelligible, and their images susceptible of being at once apprehended by the eye, and permanently retained by the memory. All these advantages, however, must necessarily be insured by a regard to the principles of unity. Superfluous and irregular members of design are as much opposed to unity as to the simple and the intelligible; and whether the degree of subdivision and of ornament be greater or

less, a structure characterised by unity cannot fail to leave upon the attentive mind an impression at least as distinct as would attend the inspection of a work of extreme simplicity. It may, indeed, well admit of a doubt, whether the highest pleasures which architecture is calculated to produce are those attendant on an immediate comprehension of a given subject, since, as a science for the eye and the imagination, as well as the judgment, it is its province amply to provide for the researches of curiosity. Under all circumstances, however, be the character of composition simple or elaborate, unity demands its place as the crowning excellence. We the rather insist upon this, as opposed to the boasted claims of simplicity, from a conviction that, in elevating secondary or indeterminate subjects to the rank and authority of essentials, we are inflicting injury on art, impeding our own progress, and encouraging the suspicions of those who stigmatise modern practitioners with a want of inventive power. E. T.

10. *Furnival's Inn, April* 14. 1834.

ART. III. *The Elements of Grecian and Roman Architecture, practically explained to the General Reader.* By Mr. J. ROBERTSON.

THE Encyclopædia of Architecture, I have reason to believe, has created a taste for the study of that science in many individuals, especially ladies, who had no previous wish to exercise their minds on the subject. To such, therefore, a short and simple explanation of the elements of Classical Architecture may be acceptable.

What is generally understood by the term Classical Architecture is, the architecture of the Greeks and Romans. By some, this architecture is considered to be founded on the stone edifices of the Egyptians; and, by others, on the simple form of a rectangular wooden hut. Whatever may be the real origin, all agree in arranging this description of architecture in different divisions, called Orders. Of these, the Greeks invented three, the Doric, the Ionic, and the Corinthian; to which the Romans added the Tuscan and the Composite. These orders are characterised by certain arbitrary forms and proportions of columns, intended to express strength, elegance, or richness, as these qualities may be required in a building.

The characteristics of an order of Classical Architecture are, however, not necessarily confined to the column and its appendages, but extend their influence more or less to every part of a superstructure; and, although the first and chief object to be attended to, in any erection, is its fitness for the use it is intended to serve; yet, when the decorative part of the art is to be conjoined

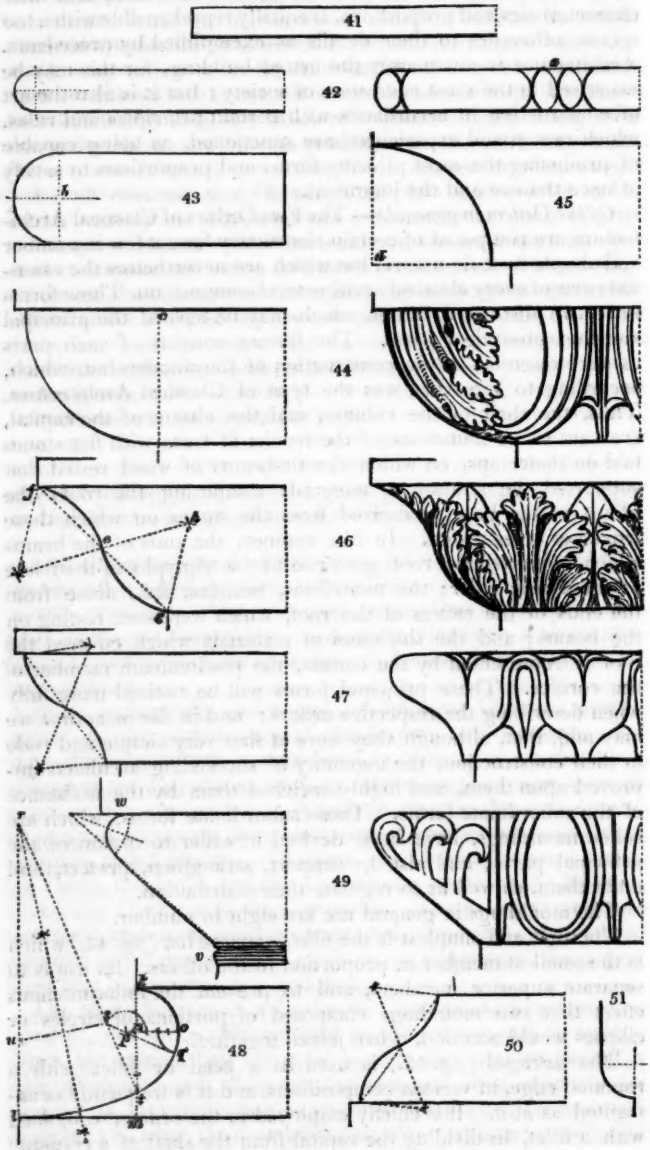
with the useful, a want of a knowledge of the orders, and their characteristics and proportions, is equally reprehensible with a too servile adherence to their details as exemplified by precedents. Architecture is not merely the art of building, for this may be exercised in the most rude state of society; but it is also the art of constructing in accordance with certain principles and rules, which reason and experience have sanctioned, as being capable of producing the most pleasing forms and proportions to satisfy at once the eye and the judgment.

Of the Orders in general. — The Five Orders of Classical Architecture are composed of certain elementary forms, few in number and simple in their nature, but which are nevertheless the essential parts of every classical architectural composition. These forms have two distinct divisions, which may be termed the principal and the subservient parts. The former consists of such parts as were essential in the construction of the wooden hut, which, according to Vitruvius, was the type of Classical Architecture. Thus, the shaft of the column, and the abacus of the capital, are said to be imitations of the trunks of trees with flat stones laid on their tops, on which the tie-beams of wood rested that supported the stratum of materials composing the roof; the plinth of the base is derived from the stones on which these trunks of trees rested. In like manner, the ends of the beams which supported the roof gave rise to the triglyphs in the frieze of the Doric order; the modillions, mutules, &c., arose from the ends of the rafters of the roof, which were seen resting on the beams; and the thickness of materials which covered the roof is represented by the corona, the predominant member of the cornice. These principal forms will be noticed more fully when describing the respective orders; and in the meantime we may add, that, although they were at first very simple and rude in their construction, the ingenuity of succeeding architects improved upon them, and highly enriched them by the assistance of the subordinate forms. These subordinate forms, which are called mouldings, have been devised in order to ornament the principal parts; and also to support, strengthen, protect, and unite them, as well as to regulate their distribution.

The mouldings in general use are eight in number.

The first and simplest is the *fillet*, a square list (*fig.* 41.) which is the smallest member in proportion to the others. Its use is to separate superior members, and to prevent the unharmonious effect that two mouldings composed of portions of circles or ellipses would occasion, when joined together.

The *astragal* (*fig.* 42.) is used as a bead or fillet with a rounded edge, in various compositions, and it is frequently ornamented as at *a*. It is chiefly employed in the orders, conjoined with a fillet, in dividing the capital from the shaft of a column;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and it is drawn by making the profile, or rounded edge, the segment of a circle.

The *torus* (*fig.* 43.) is like the astragal, but of much larger proportion; and, from its rope-like appearance, it seems to bind and strengthen the parts where it is used. Its profile is the segment of a circle described from the centre *b*, which segment projects exactly to a line with the vertical face of the plinth on which the torus rests.

The *ovolo*, or quarter round (*fig.* 44.), is described from the centre *c*. This moulding, from being strong at the extreme parts, is chiefly employed to support other mouldings and members.

The *cavetto* (*fig.* 45.) is described from the centre *d*. It is generally employed in covering and sheltering other members and mouldings, as it is weak in the extreme part, which terminates in a point.

The *cyma recta*, or cymatrum (*fig.* 46.), is, from its contour, well adapted for covering other mouldings. It is described in the following manner:—When the projections are ascertained, by a scale to be hereafter described, draw the line *f g*, and divide it into two equal parts, as at *e*, which parts will form bases to two equilateral triangles; when their summits, *h* and *i*, will be centres from which to describe the two arcs that join at *e*, and form the cymatrum.

The *cyma talon*, or ogee (*fig.* 47.), is drawn much in the same manner as the cyma recta. It is well calculated for giving support, being strong at the extreme parts.

The *scotia* (*fig.* 48.) is employed to strengthen and contrast the effect of other mouldings, and to give a graceful winding to the profile. It is traced in the following manner:—After the points *k* and *l* are ascertained, draw the vertical line *k m*, which line must be divided into three equal parts; then from the point *n*, with the radius *n k*, describe the arc *k o*; next divide the line *o p* into five parts, which will of course make four from *o* to *n*, and one from *n* to *p*; then from *p* draw the arc *o q*, and from *o* describe a segment having for its radius two parts, which will determine the line that passes through the points *q* and *p*. From the point of the plinth, at *l*, raise the perpendicular *l r*; now, from *p* describe another arc, having for its radius two parts, this fixes the extremity of the line *q s*; then from *s* describe the arc *q t*, and through the points *t s* draw the line *t r*, making *l u* equal to *t s*; and from the points *s u* raise a perpendicular line until it intersect at *r*, which will be the centre from which to describe the rest of the curve from *t* to *l*.

There are other mouldings, such as the *echinus* (*fig.* 49.), which is frequently ornamented with the egg and spear, but is employed plain in the capital of the Grecian Doric column, between the annulets, *v*, and abacus, *w*; the *cyma reversa* (*fig.* 50.),

which is generally used below the eye in forming one of the mouldings in the bases of pedestals, &c.; and the *congee* (*fig.* 51.), on the shaft of columns.

These mouldings, with the exception of the square list, or fillet, are all portions of circles or ellipses: and, while the Greeks preferred the latter, or some other section of the cone, the Romans, in describing the contour of their mouldings, formed them from parts of the circle.

The mouldings of antiquity were frequently enriched, and in modern times this practice has been followed. In such cases, great judgment is required in giving the necessary boldness to ornamented mouldings at a great height, and but a slight indication of those near the eye. From the remains of antiquity left us, we can perceive that the ancient masters were very particular in the representation of natural objects on their mouldings; for, while the leaves which adorned the covering members were flat, like those in nature, the acorns and eggs which enriched the supporting mouldings were almost round, and nearly detached. All ornaments used to enrich mouldings must be carved out of the solid member; because, if they were added to the naked face of such members in relief, they would entirely destroy the proportion and outline of the mouldings on which they were used. The assemblage of the essential parts and mouldings which compose an order is termed a profile. The corona (fig. 10. *e*, in p. 25.) is a square flat member, which predominates in Grecian cornices, to which all the other mouldings appear subservient, and which they seem intended either to support, or to protect from injuries. The bed, or underside, mouldings are those members which occur between the corona and the frieze, and which appear to support the corona; they are common to all the orders. The fascia is the principal member of an architrave; which latter, as before observed, is the lower division of the entablature, and rests on the abacus of the capital of a column: the intention of the abacus is to serve for the better support of the superincumbent weight, by giving breadth to the top of the column.

We stated, in p. 5., that every person who possesses common sense may attain a just and correct taste in architecture; and we now state that every person who can write his name or handle a pencil may become a good architectural draughtsman. We, therefore, strongly recommend all our young readers who wish to derive pleasure from architectural productions, and more especially all young ladies, to copy the whole of the figures in the foregoing article. All that is required for doing so are, a small case of instruments, a black lead-pencil, a T-square, and a small drawing-board: nay, to all those who have, either naturally or by practice, a correct eye for forms, a pen or a pencil alone will be sufficient, without either compasses or ruler. Such a knowledge of the details of any style of architecture, as can only be acquired by drawing them, will add greatly to the enjoyment of looking at

buildings where these details occur. There is no understanding any subject without first understanding its language; and there is no mode so effectual in impressing on the mind the language of architecture, as that of delineating the things to which that language applies. We therefore again recommend this practice to all our young readers; and we are certain, from our own experience (having gone through all the details of classical architecture in an architectural school in Edinburgh, in 1801, and never having forgotten them since), that it will be a source of the highest satisfaction through life, whenever classical architecture forms the subject of conversation, or whenever a classical design, or building, meets the eye, either in books or in reality. In order that those who copy may make the articles copied their own, we recommend them to copy on a considerably enlarged scale; but still, in doing this, there is no occasion for a formal array of colours, brushes, &c.: lines will effect everything in architecture; and the man who can represent all forms by lines, either in pencil or in common ink; who can, in fact, produce drawings in the style of the woodcuts which illustrate this work, is much more independent, and possesses a much more useful talent, than he who can do nothing without hair pencils and colours. — *Cond.*

ART. IV. *Remarks on London Street Houses and Shop Fronts.* By R.

THOUGH I have no wish to see measures generally adopted, by the directors of a city, that would trench upon the liberties of individuals, yet in many cases it becomes necessary for the public good to do so. The inhabitants of the northern metropolis seem to have been aware of this, when they agreed upon the measure of confining the feuars, or builders, to a certain description of front elevation in the erection of their shops and other street houses. For the New Town of Edinburgh, an architect, under the direction of the Dean of Guild Court, furnishes the street elevations to the builders; and, in whatever way the interior of the houses may be disposed, the exterior must not be altered in any way, not even an inch either in height or width, in the foundation of pillars or windows, from that prescribed, without the special sanction of this court. Hence the uniformity of the streets of Edinburgh, and of the houses in them. These general elevations are for the most part supplied with good taste; the buildings situated at the corners of streets and turnings having an additional story, and in the centre of each line is a large house, with a pediment in front, or some other imposing feature, to harmonise with the additional stories or attics of the extreme houses.

In London, on the contrary, with the exception of some lines of buildings in the Regent's Park, and some of the new streets lately built near the Strand, this practice has been but little followed; and no one, with any pretensions to taste, can walk along the two principal streets in the English metropolis, viz., Regent Street and Oxford Street, without feeling dissatisfied with the irregularity of the buildings; and, indeed, there are

not any of the other streets better in this respect. In passing along Oxford Street, we see such a variety of tastes displayed in the erection of the houses (as diversified as the faces of the individuals who inhabit them); such different heights and widths of the buildings; such unequal heights and widths of openings; and such a variety of inconsistent ornaments, of which no human being can trace the origin; and, in short, such masses of inharmonious, heterogeneous combinations, that one is led to think that each successive builder must have been blind to all around him, except his own building, during its erection, inasmuch as it forms no part of a whole with the adjoining structures. Although each building may be uniform in its parts, and form a whole in itself, its want of association with the buildings near it, which claim an equal share of notice, at once renders its combinations with such buildings inharmonious, and offers no alternation of predominant and subservient features; without which, no objects can satisfy the eye. But the most absurd architectural objects that present themselves in this city, a city famed for possessing individuals of the highest talents and purest taste, are the shop fronts.

In composing the dressings of the shop fronts in many streets, but especially in Oxford Street, it is customary to hollow out the frieze like a scotia, in order to give the cornice its proper

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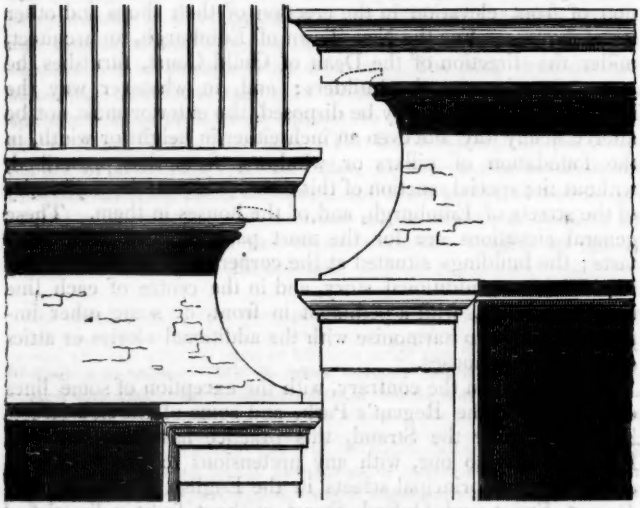

projection, without intruding on the adjoining property. (*fig.* 52.) This absurd practice, created in ignorance, and fostered by servile

imitation, has become generally prevalent in shop fronts over the whole of London; nay, it has even intruded itself upon the untutored taste of the country carpenter: for can it be believed that, in the door-pieces of some cottages lately erected in the neighbourhood of London, this curve of the frieze has been copied to a nicety, even where the space open to the builder was unconfined on every side?

As all objects that have for their fundamental principles regularity and uniformity must influence individuals, and, consequently, affect society (for even the inmates of a dwelling in which the domestic arrangements are neat and orderly are exemplifications of this fact); and as no field of study offers easier access to individuals than architecture, being open to all, and even intruding itself upon our notice, so ought it to be the business of those who have influence, not to permit such bad taste to descend from generation to generation, but to employ every means in their power to disseminate good taste, or, at least, that sort of taste which is considered good by men of acknowledged talent. This would be a public benefit in the end, and ought to interest every individual.

To forward this object, it would be well that no house whatever should be built without an elevation being furnished by some proper person; and, even if this were supplied free of expense to the parties about to build, it would be a positive benefit to the country in the end. It may be said that, if the general elevations of streets were furnished by one individual, as in Edinburgh, it would prevent the emulative spirit of proprietors and builders, and, perhaps, produce monotony in the appearance of the streets; and further, that the various productions of different minds must be preferable to any thing that can be produced by one individual. To meet these objections, it would be necessary to have various architects employed, each to furnish the elevations of the street houses for his own particular district; and, before any building was begun, the elevations respectively should be approved of by a majority of the architects thus appointed. This would insure variety, and create competition for fame among the professional persons employed, who would each endeavour to make our streets surpass those of every other town or city, in point of beauty.

With regard to the improvement of shop fronts, or rather to the abolition of the curve in the frieze of the architrave over them, I should remark, that, in all cases where practicable, the pilasters ought to be kept far enough within the limits of the frontage of the building (even should doing so reduce the width of the windows) to admit of the proper projection being given to the cornice, without introducing the curve in the frieze. But even if the columns or pilasters are brought out to the extent of

the premises on which they are used, the cornice may be finished, in a very consistent and handsome manner, against a block, supported by consols or trusses (a kind of bracket shown in *fig.* 53.). There are one or two shop fronts in London finished in this manner; and great credit is due to the architects who have designed them. Considering them as fit objects for imitation, I here annex a design for part of a shop front in a similar manner, which, from its simplicity, may be executed at a very trifling additional expense to that incurred by the shop fronts with the curved frieze. (*fig.* 53.)

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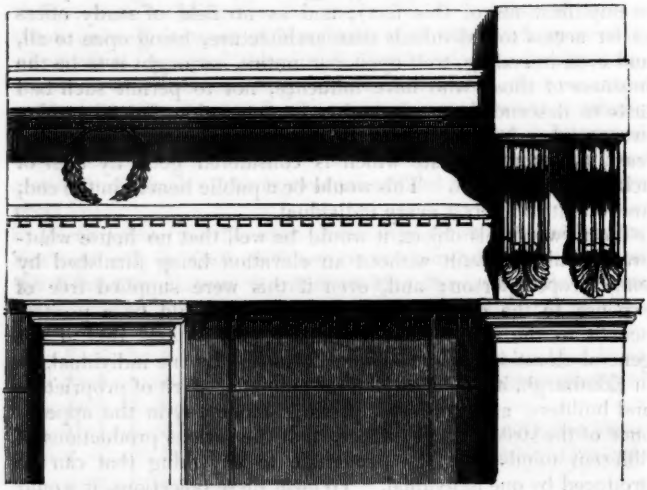

That the foregoing few hints may create a desire to effect an improvement in objects of such importance and such interest as the London street houses and shop fronts, is the sincere wish of the writer. R.

Bayswater, Jan. 30. 1834.

We agree generally with our correspondent, that a certain degree of superintendence is required from all municipal governments to insure public safety and convenience, and even general effect and beauty, in the cities under their control. But we do not think much would be gained by restraining the taste of individuals, when that taste does not interfere with public convenience. Employing two or three architects only, however great might be their abilities, would assuredly lead to monotony; and there can be no greater proof of this than the New Town of Edinburgh, which, though striking in a general point of view, as contrasted with the Old Town, is yet one of the tamest congregations of buildings in Europe. Were it not for the external views of the Old Town on one side, and of the Frith of Forth on the other, the New Town of Edinburgh would be as dull as Berlin; without its redeeming points of splendid public buildings. Petersburgh is a city built from plans submitted to, and approved

by, the government, with the exception of a single street called the English Line. That street is the only one in which there is a succession of varied elevations, produced by the houses having been built by different individuals for themselves; all the rest are comparatively alike, or at least were so in 1814. Under certain restrictions, therefore, we would allow every individual to exercise his own taste; and we should wish, if possible, not to see two elevations alike in any one street, but we shall return to this subject; and, in the meantime, thanking our correspondent R. for having taken it up, we invite him, and others, to continue its discussion. — *Cond.*

ART. V. *On certain deceptive Practices adopted by some Authors of Architectural Designs for Villas.* By AN OBSERVER.

IN your *Encyclopædia of Architecture*, you object, and, in my opinion, with great reason, to the deceptive effect produced by accompanying architectural designs with landscapes, so as to form pictures; thereby attracting the eye to the effect of the whole, instead of the effect of the building. I am aware that there is a very plausible argument against your objection, which is, that, as the building will always be seen, in reality, in connection with surrounding scenery, it ought so to be seen in a picture: but every painter knows that by lights and shadows, by introducing forms in the trees and ground to contrast with those of the building, and, in short, by working for effect, the most indifferent building may be made, by a clever artist, to appear handsome in the eyes of those who cannot refer effects to their causes. In fact, we should no more think of ascertaining the merits of a building, either as a piece of architecture, or as a structure for a particular use, by observing it merely as a component part of a landscape, than we should think of becoming acquainted with the private character of an individual, by seeing him at a conversazione, or hearing him speak in parliament.

The deception alluded to, however, is not the only one which is practised by some architects, both in the designs which they prepare for private individuals, and in those which they publish in books. One of the practices alluded to is that of increasing or deepening the shadows of slight projections, and engaged columns (that is, columns projecting half or three quarters of their diameters) and pilasters, in such a manner as to produce an effect on paper which their projections could never, by any possibility, do in reality. To the eye of any one not practised in looking at architectural drawings, these deceptions will make the ugliest and most unscientific building look handsome. A corresponding optical delusion is that of darkening the tint of recesses, and lightening that of projections: but the most notable trick of London architects is that of casting the shadows of clouds on the plain parts of buildings; unless, indeed, the ab-

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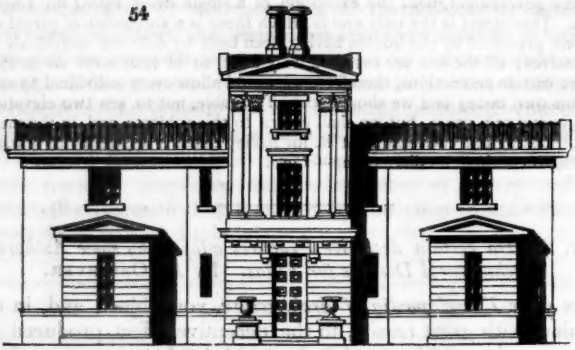

surd practice of imitating mosses and weather-stains, and not only them, but even weeds and creepers, on designs for buildings not yet erected, should be considered a greater deception.

I come now to one of the greatest faults of this kind that I know of; viz., the concealment of the whole, or the greater part, of the chimney shafts. I agree with you that these ought never to be hidden in an English dwelling-house, whatever may be the style of its architecture; unless the dwelling-house is to be disguised under some other character of building. A man may choose to live in a house that has the appearance of a Grecian temple, or a Turkish mosque; and if he does so, he may fairly conceal the appearance of chimneys and smoke: but, if he avows the structure in which he resides to be an English dwelling-house, let him always avow that which constitutes its chief source of comfort, its fireplaces.

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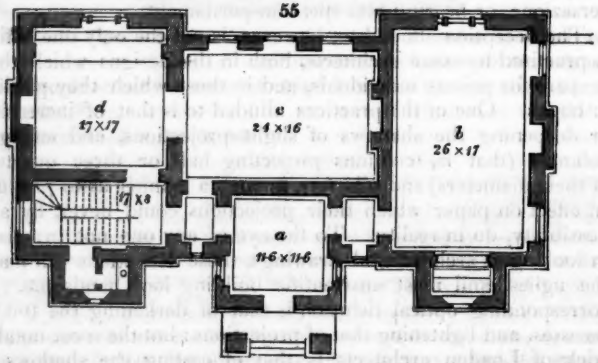

Nothing can more show the vitiated taste of our architects and their employers, than their being better pleased with designs

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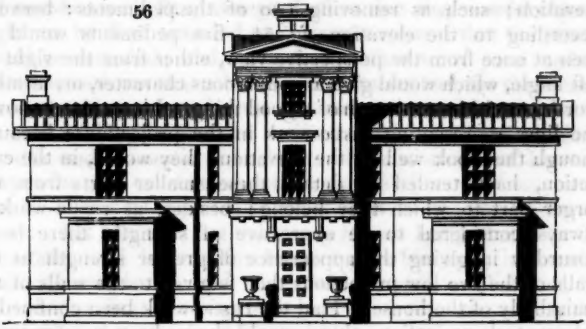

in which chimney shafts are omitted or but partially shown, than where they are boldly avowed. Let us not, however, blame the employers of architects, or the readers of architectural publications, but rather the architects themselves, for their unnational, or, I might even say, unnatural, prejudices. In former times, before the architecture of Italy became fashionable in England, there was no such thing as a house, either in town or country, without bold and conspicuous chimney shafts. Look at the houses erected by Inigo Jones, Thorpe, and all the architects of the time of Henry VIII., Elizabeth, and James I. Remove all that part of the chimney shafts of such houses which is seen above the roof, and how tame would they appear!

It will not be contended, surely, that there is anything in the nature of Roman or Italian architecture that forbids the use of conspicuous chimney shafts: those who think this, I refer to the beautiful Italian designs, by Mr. Lamb, in your *Encyclopædia of Architecture;* to the handsome Italian villa built by Mr. Barry, at Brighton; or to that of Mr. Potter, at Buele Hill, in the neighbourhood of Manchester.

In order to prove what I have advanced respecting the concealment of chimney tops in published designs, I send you herewith three sketches. *Fig. 55.* is the ground plan of a villa, taken from a book of designs recently published. This plan, you will observe, is by no means objectionable; and, indeed, the two small vestibules which lead from the entrance hall (*a*) to the library (*b*), and to the drawingroom and dining-room (*c* and *d*), are to me somewhat original. In the elevation of this plan (*fig. 54.*), you will observe that the architect has shown no chimney shafts, except over the central projection; whereas it is evident, that, if the elevation had been faithful to the plan, there would have been chimneys shown at each end, as I have done in *fig. 56.* I have made some other alterations in the

elevation; such as removing two of the pediments: because, according to the elevation *fig.* 54., five pediments would be seen at once from the perspective view, either from the right or left angle, which would give a monotonous character, or, in other words, would be too much of a good thing. I have also removed the lines representing rustic-work in the projections; because, though they look well in the elevation, they would, in the execution, have tended to detach these smaller parts from the larger part to which they belong: besides, as rustic-work is always considered to be expressive of strength, there is an absurdity in giving the appearance of greater strength to the walls of the two low projections than is given to the walls of the main body of the house. Had the rustic-work been confined to the central projection, there would have been reason in its favour; because there extra-strength in the foundation would be required. Rustic-work should never, as in *fig.* 54., be placed over a base of plain work; because this gives the architectural expression of the stronger parts being supported by the weaker. But the alteration to which I wish chiefly to draw the attention of your readers, is that which I have made by adding chimney shafts to the ends: and I would ask all of them, 1st, Whether, considering that this edifice is to be a dwelling-house, it does not look more like what it is intended to be in *fig.* 56. than in *fig.* 54.? and, 2dly, Whether *fig.* 54. is more beautiful than *fig.* 56.? If they say it is, I should be glad to know their reasons, and in what way chimney shafts, as shown in *fig.* 56., tend to disfigure it.

London, March 10. 1834.

ART. VI. *A Series of Designs, with Descriptive and Historical Particulars, of Characteristic and Ornamental Buildings, and Objects for Gardens and Pleasure-Grounds.* By A SELF-TAUGHT ARCHITECT AND LANDSCAPE-GARDENER.

As I observe the words "Garden Architecture" on the vignette of your cover, if you will permit me, I will supply you with a series of designs for what may be called decorative garden buildings.

I am aware that such buildings are much more sparingly introduced in garden scenery now, than they were a century ago, and I think very properly. I entirely agree with Uvedale Price, and the late Richard Payne Knight (and I believe that the late Mr. Repton was of the same opinion as these gentlemen), that it is in much better taste to dignify common useful edifices, such as cottages, lodges, barns, sheds, bridges, seats, &c., by better materials, better contrivance within, and better architectural design without, than to throw away money on temples, grottoes,

and root-houses. But, though I allow that these useful objects ought to be first attended to, I cannot consent that the others should be excluded; and, indeed, I think most of your readers will agree with me that all exclusive plans are bad, for the simple reason that they are exclusive. Let a gentleman first attend to his own dwelling-house, the residence of himself, and of those servants and domestic animals on which so much of his own enjoyments and comforts depends; for, till his own family is at ease, he cannot be expected to think much of the enjoyments of others. Let him next see that every human being that lives on his estates, and labours for him, or pays him rent, is commodiously, conveniently, and comfortably lodged. After that, let him examine into the improvements which may be made in the lodgings of the useful quadrupeds and other animals on his demesne, or on his tenanted lands; and, having satisfied his own conscience and the opinion of good men, in all these particulars, let him then turn to the pleasing task of adding ornament to utility; of superadding to works of art what the wise and beneficent Author of nature (if we, dim-sighted and short-lived mortals, may presume thus to speak) always adds to his works, something calculated to entice and invite.

The communications which I propose to make to you, I wish to be considered in the light of hints and ideas for these inviting superadditions: some of them may not be approved of, as being too rustic; others, as being too finical or refined; some, as being paltry, and of temporary durability; and others, as being too grave and substantial for objects of ornament. I will venture to say, however, that no one design that I shall send you will be found without something to recommend it; and, if you insert one or more of them occasionally in your work, it will, in the course of a few volumes, contain a rich assemblage of ideas on this department of rural architecture.

As many of these designs will be original, some copied from published works, and others drawn from objects which have been erected, there will be no limit to either their number or variety; but still I would beg to solicit assistance from every reader of your Magazine who can help me, as well as from yourself, who have, no doubt, seen many garden decorations on the Continent, where the taste for such buildings is more in fashion than it is in Britain. For all such assistance as I may receive, I shall, with your permission, make due acknowledgment, and I hope some of those talented ladies and gentlemen, who furnish so many beautiful designs for execution on their own grounds (such as Lady Grenville at Dropmore, and the Earl of Essex at Cashiobury), for example, will not disdain to lend their aid to my humble labours in their service.

As I am more an artist than an author, my descriptions shall be

short; and, as I do not think the order in which the sketches are given can be of much consequence, I shall adopt that which best suits my own convenience.

The round seat, with a thatched roof (*fig.* 57.), was erected by the Duke of Marlborough, at White Knights, about the year 1812, and is described by Hofland as "formed entirely of straight branches of the maple and the larch, beneath a circular thatched dome: the rustic pillars support an architrave of taste and beauty, displayed in the most simple materials. Thin slices from the heart of the yew tree, form medallions, which are grafted into small sprays of larchwood, with so much symmetry as to produce a surprising effect; and the pebbled floor is disposed in leaves and circles, with equal simplicity and grace. On the back of this bower is a seat which fronts the park."

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Sundials are useful and interesting ornaments to gardens, and especially to parterres, whether geometrical or picturesque. Mr. Austin, the manufacturer of artificial stone, has paid great attention to the construction of sundials, and has several of very beautiful forms. I may observe of Mr. Austin's artificial stone, that he has now brought it to such perfection, that it is harder and more durable than Portland stone.

Figs. 58. and 59. are forms of sundials, with dial-plates and gnomons, of the common kind, which may be purchased for very moderate prices.

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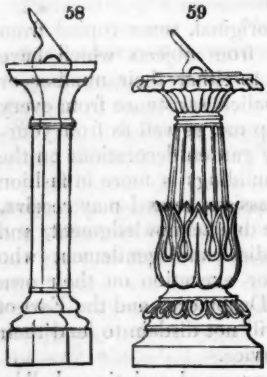

Fig. 60. is a globe sundial, representing the earth, upon which, when the sun shines, the time may be seen on either side on the equinoctial line, where the light and shade divide. The time is also denoted in summer by the shadow of the pin at the north pole on the arctic circle, and in winter at the south pole on the antarctic circle.

A much larger dial is in preparation by Mr. Austin, marked with the outlines of the several countries,

the signs of the zodiac, &c.; the enlightened hemisphere of which will show that part of the earth upon which the sun then shines, the centre of which will be the meridian or noon at all places thereon; and the division of light and shade will show the rising and setting of the sun. At the intersection of the longitude and latitude (the meridian of the place on which the dial stands) is intended to be introduced a flag, to turn with the wind, the staff of which will represent the pole of the horizon. The pedestal is to be octangular, upon which will be engraven the names of the several winds, as Boreas, Zephyrus, &c., also the rhombs, or thirty-two points of the compass. The whole will form a noble and interesting object for the lawn, and an endless source of instruction and amusement for the school, as most of the problems upon the terrestrial globe may be solved by it in a manner much superior to that usually adopted; and, in fine weather, lectures may be delivered on it in the open air.

ART. VII. *On an effectual Method of cutting off the Communication between the damp Foundation of a Wall built upon a moist Subsoil, and the Part of the Wall above the Ground; and on a Mode of securing the Inside of a Wall from Damp forced through the Brick-work by driving Rains.* By JOHN ISAAC HAWKINS, Esq., Civil Engineer.

IN consequence of reading the excellent paper of Mr. Kent (p. 34.), I am induced to send you an account of the method I took to cure one or two of the evils against which he warns his readers.

Soon after I had taken a lease (ten years since) of the cottage I now occupy, I discovered that the damp ascended the walls to the height of a yard above the ground, and that my furniture began to be injured by mildew. Finding that the foundation

was laid upon a subsoil of clay, and knowing that a cure would be effected by interposing a waterproof medium throughout the thickness of the wall, just above the level of the ground, I proceeded in the following manner: — First, I made a hole through the wall, over the ground course, taking out two courses in height and two bricks in length; consequently, the hole was 6 in. high and 18 in. wide. I filled up half this hole, at one end, with two courses of sound bricks, laid in Roman cement. It is clear that the operation could not injure the wall, the width of 18 in. not allowing of any settlement. Two courses more, of 9 in. in width, were next removed, making the hole again 18 in. wide; the half of which was then filled up with bricks and cement as before. The operation was repeated until the whole of the walls of the house were underpinned by two courses of hard bricks and three joints of Roman cement; constituting a waterproof septum, through which the damp cannot rise.

Local circumstances prevented easy access to two or three spots; and, my bricklayer not taking care that there should be three perfect joints of Roman cement in every part, the moisture still rises, in a few neglected places, in a small degree. But, with these few exceptions, the cottage, generally speaking, has been as free from damp, for nearly ten years, as if built upon a dry subsoil. The cost of 120 ft. run of wall, for the most part 14 in. thick, was about 15*l.*

In recommending this plan, I would strongly enforce the necessity of performing the operation under every part of the house, partition walls, and chimneys. I yielded to the fears of my bricklayer, and suffered the stacks of chimneys to remain untouched; the hearths on the ground floors are, therefore, damp, except when a constant fire is kept up. There was, in reality, no danger of any sinking of the stack, as Roman cement, when of good quality, expands in setting, and affords as perfect a support as the bricks and mortar which were taken away; or, rather, a more perfect support than they had afforded.

In building a house on a moist subsoil, where the expense of a waterproof foundation might be an object, a couple of courses of brick, laid in Roman cement, immediately above the level of the ground, would prevent the damp rising above those courses. I have seen a single course of slate used for this purpose with good effect; and that is, perhaps, as impervious to water as three joints of Roman cement.

Mr. Kent's just observations on the absorbing qualities of place bricks are applicable, also, in a considerable degree, to the inferior stocks of which my cottage is built. The outer walls above the first floor are only 9 in. thick; and the driving rains used to force the wet quite through them, and through the plastering, throwing off the papering of the rooms. I cured this

evil by scraping off all the plastering inside the rooms, and replacing it by a coat of Roman cement; since which time, no symptoms of damp have appeared on the inside of these walls.

JOHN ISAAC HAWKINS.

Pancras Vale, near Hampstead, London, March 15. 1834.

ART. VIII. *On the Art of Brickmaking among the Chinese.* By JAMES MAIN, Esq.

As the Chinese are excellent potters, it is not to be wondered at that they are also excellent brickmakers. This is sufficiently apparent not only in respect to the perfect forms and durability of their common building-bricks and tiles, but in the great variety of forms and different sizes of their bricks. For common wall-work in courses, their bricks in dimensions resemble those of Europe; but, in so warm a climate as that of the south of China, many ornamental lozenged openings are required in the walls of houses, to promote ventilation; and many ornamental projections, either vertical, horizontal, or curvilinear, are required by the national taste. To execute these features, the builder never need cut a brick; the proper forms are furnished by the brickmaker according to orders issued from the architect. Hence there are moulded headers for plinths, beveled stretchers for sills, the same for lintels, &c. For mullions they have bricks of various sizes and designs, which fit as parts of the general structure with great exactness, whether as referable to ornamental effect, or security of the building.

Economy in all things is the ruling passion of the Chinese; and to this may be attributed the pains they bestow in preserving every particle of their brick-earth; and saving the time of the builder, which would be lost in reducing his bricks to the required form; and which, it seems, they consider more than compensates for the expense of the moulds.

In this country, coping bricks and tiles are sometimes furnished by the brickmaker; but few of this fraternity appear willing to leave their old beaten track. Of late years, the spirit of the celebrated and successful Wedgwood seems to be diffusing itself among the lower grades of the workers in clay; and I look forward with hope that, by means of the Architectural Magazine, many such hints as the above may be promulgated, and adopted in practice; more especially if recommended by yourself to those owners of brick-fields who may have inclination and means to carry into execution what may be proposed to them.

Chelsea, March 8. 1834. J. MAIN.

CONSIDERABLE variety in the forms of bricks existed in this country before the government duty was laid on them, as it appears evident from the houses

of a superior kind, still existing, which were built in the time of William III., George II., &c. Even in houses which date so far back as the time of Henry VIII. (for example, Sutton Place, near Ripley, Surrey), a great variety of bricks appear to have been used in the cornices, window dressings, and chimney shafts. In short, an advanced state of society is by no means necessary for making ornamental bricks. At the conversazione of the London Institution, on April 16., we saw some very handsome specimens of ornamental bricks, from Nipal, quite architectural in their forms. That we still have clay fitted for making such bricks, and workmen possessing the ability to make them, is evident by the brickwork of the elaborate and unique chimney shafts of that extraordinary and splendid modern specimen of old English architecture, lately erected at Cossey Hall, near Norwich, by Mr. Backler, jun. All that is wanting to produce a return to architectural brickmaking, and to effect every improvement which our friend Mr. Main could desire, is the entire removal of the duty on bricks and tiles; and this would probably have been done some years ago, when the duty was taken off slates, if the proprietors of brick-fields had had as much influence in the legislature as those of slate quarries. — *Cond.*

ART. IX. *A simple and effective Preventive for the Slamming of a Passage Door.* By J. R. of Edinburgh.

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IF ever you have suffered from the misery of hearing the slamming of a passage door, which is liable to be blown to by currents of air when it has been left ajar, you will not be sorry to get a simple and effectual remedy against the shock. The sketch (*fig.* 61.) is intended to represent one side of the doorcase. Instead of fixing the piece of wood, which, I believe, joiners call the check-plate, on this, a similar piece is taken, and prepared by being cut hollow on the edge *a*, which the door strikes on, and then cut down by saw draughts (slits made by the saw), as represented by the lines *b b* in the figure, leaving a portion in the middle equal to one fourth or one fifth of the length uncut; it is then securely fixed by screws to the door-post, as shown in the sketch at *c*. The door, of course, first strikes against the top and bottom extremities of this check, and must press them back before it can reach the solid part of the plate in the middle. If, therefore, the plate of wood be made of such breadth and thickness as that the united resistance of its ten or twelve springs be a little greater than the force the door strikes with, it will never reach the solid part at all, and its slamming will be nearly inaudible, however strong the current of air may be. I have found this to succeed perfectly, after all sorts of iron springs and checks have failed to remove the nuisance.

J. R.

Edinburgh, Feb. 8. 1833.

ART. X. *On Painted Transparent Blinds, and Tape and Line Preservers.* By Y. Z.

As your very valuable work is devoted to a consideration of "improvements in architecture, building, and furnishing, and *in the various arts, &c., connected therewith,*" I make no doubt that you will accept my apology for obtruding upon your pages a brief notice of the superior beauty of the window blinds painted by Mr. Joseph Stubbs, of the Quadrant, Regent Street. When in London, last autumn, I was particularly struck by the representation of the Thames Tunnel, then on view at the painter's residence, and my attention was the more especially directed to this kind of production from the fact of the late Mr. James Northcote, the Royal Academician, having, in my presence, adverted in terms of unqualified admiration to an interior view of Canterbury Cathedral, painted by this artist, on a window blind, some years since. I will not trouble you with my observations on the Thames Tunnel, which is probably familiar to the majority of your readers; but, as the other works of the painter may not be so generally known, a wish to assist the enquiries of those about to furnish their apartments with those truly elegant utilities, painted blinds, induces me to point their attention to a quarter in which they are not likely to meet with the disappointments to which a person of taste is too frequently subjected by the difficulty of meeting with the required excellence.

Adopting the sentiments of your correspondent, Mr. Brown (p. 92.), I venture to presume that no farther apology is necessary for an attempt to promote the satisfaction of individuals studious of displaying taste and elegance in the decoration of their dwellings. My object refers exclusively to the splendid variety of landscape scenery, both British and Continental, lately introduced in the department of painted transparencies. Among others that I saw when in town were two or three exquisite compositions from Claude Lorraine, in which the classic beauty of the design was sustained by the freshness and harmony of the tints. To enumerate all the views I saw would be impossible: the temple, the cathedral, the abbey, and the baronial pile; the monuments of antiquity, as well as the creations of modern times, aided by all the charming accessories of wood and water, attract the attention of the spectator: nature is portrayed in every enchanting diversity of aspect; the forest and the vale, the wood-crowned precipice and the winding path, the torrent dashing from the mountain's height, and the silent stream welling away its waters beneath a rustic bridge, by turns salute the eye.

Although the immediate object of these graceful decorations goes no farther than, as a window blind, to shut out an unpleasing prospect, or the intensity of the sun, the taste, judgment, and ability of their painter, united to a commendable desire of

excellence in his peculiar province, have infused into them so much of the higher requisites of art, that they are raised, immeasurably, above the common level of such productions. Elegance of design, accuracy of *local* representation, freedom of penciling, and chastened brilliancy of colour, form their main characteristics. The libraries and boudoirs of the wealthy would owe no trifling share of their embellishment to these lovely creations of the pencil. Utility comes doubly recommended, when united with ornament, and in this instance, while protecting our carpets and furniture from the destructive effects of a midsummer sun, we have the pleasure of adorning our apartments, and gratifying our eyes. I found, nevertheless, that these blinds are not more expensive than the very inferior articles which are usually to be met with.

Mr. Stubbs, I understand, has invented a very ingenious mode of preserving the tapes of Venetian blinds from the injurious influence of the sun: this object is attained by two slips of wood the length of the blind, connected as a parallel ruler, and screwed within the frame of the blind upon both sides. When the blind is about to be let down, the preserver is drawn out, and the slip of wood covers the whole of the tape which would be otherwise exposed to the action of the sun. By this simplest of all contrivances, the durability of the blind is insured for a considerable period. Probably Mr. Stubbs would oblige your readers with an accurate description of his invention, illustrated by a sketch. It could not fail to be useful, and, I am persuaded, acceptable.

Worcester, April 10. 1834. Y. Z.

Art. XI. *Architectural Maxim.*

In judging of Buildings, the uneducated man speaks from his feelings; and the partially educated man refers to rules. The master, on the other hand, also judges by his feelings; but his feelings are cultivated by study and long-continued observation: the feelings are thus brought to act in unison with the judgment. "A person who criticises every fine building which he sees, without vanity or presumption, with a sincere desire to find out whatever is excellent, and to understand and fully enter into the reasons for any admiration which has been generally bestowed upon it by others, yet at the same time not blindly following authority, but bringing every thing to the test of his own feelings and judgment, will form to himself a habit, profitable not only when applied to architecture and the other fine arts, but in every subject on which the human understanding is exercised." (Wood's *Letters of an Architect*, vol. i. p. 5.)

REVIEWS.

ART. I. *A Theoretical and Practical Treatise on the Five Orders of Architecture: containing the most plain and simple rules for drawing and executing them in the present style; including an historical description of Gothic Architecture, shewing its origin, and also a comparison of the Gothic Architecture of England, Germany, France, Spain, and Italy, together with details of the first, second, and third periods of the Pointed Arch or Gothic style: illustrated by upwards of* 100 *Steel Engravings, executed by artists of first-rate talent, including numerous diagrams, &c.* London, 1834. 4to, in 7 parts at 5*s.* each, or 35 numbers at 1*s.* each.

THIS work has been sent us by a friend, an amateur architect, accompanied by the following remarks, which we shall lay before the reader before we give our own.

"Relying upon the prospectus being literally fulfilled, which was so worded as to lead me to expect that drawings would be given of buildings executed by several of the leading architects of the day, I was induced to take in this work, in numbers, as it appeared: but, now that it is completed, I find that I have been taken in myself; for, with the exception of Chelsea church, and the new Hall of Christ's Hospital, there is no example of any thing executed by those whose names are mentioned in the prospectus. In order that you may judge whether it was a mere blunder on my part, I quote at length the paragraph in which I so incautiously put faith. 'The illustrations and examples have been carefully selected from the most approved specimens, both ancient and modern, and will include plans, elevations, and sections of various well-known and admired structures, consisting of cathedrals, churches, halls, *mansions, villas*, asylums, mausoleums, prisons, &c., most of which have been executed by architects of great skill and eminence in their profession, among whom are *Wyatteville, Smirke, Soane, Rennie, Telford, Perronet*, Clarke, Shaw, *Inwood*, Elsom, Johnstone, Nicholson, &c. &c.' Now, of the works of those whose names are in Italic, there is not a single example; and, although there are some designs for mansions and villas, they certainly are not of any that are either well-known or admired, or ever likely to be so; even supposing them, which is exceedingly doubtful, to have been ever executed. On the contrary, they are in the most contemptible taste imaginable. Let any one look at the design for a mansion in the castellated style, and judge whether it be not grossly absurd, both in plan and elevation. In regard to the first, it is as inconvenient as it was possible for human ingenuity to contrive it: in regard to the latter, it is a hideous mass of the most barbarous deformity. This is the more provoking, because far more practicable examples might have been easily obtained; carrying also with them, besides what other merits they might have to recommend them, that of possessing some authority, from their having been actually executed."

[As it is our intention, in conformity with what we have stated in p. 104., to be specific in our criticisms, whether laudatory or condemnatory, we shall here give our reasons for agreeing with our correspondent, in disapproving of this villa in the castellated style. Externally, it wants unity of character; the lower part being in Church Gothic, with a high roof, and the upper part, or central mass, which rises out of it, being castellated, with a concealed roof. These two parts are so nearly of equal bulk and importance, that they do not form a whole. A small castellated tower, rising out of an ecclesiastical structure, will not interfere with the character of a whole; but where two parts of any building are equal in bulk, or claim equal attention, and are at the same time in different styles, a whole cannot possibly be produced. In the interior, the principal apartments are scattered, instead of being connected.]

"On comparing the preface with the original address, I think I have detected the ingenious, although certainly not ingenuous, subterfuge by which

the word of promise is kept to the ear, if no farther. There the paragraph I have above quoted, is reprinted, with this alteration: 'among whom we make honourable mention of Wyatteville, Smirke, &c. &c.' So that it appears, after all, their names were merely dragged in as being those of persons distinguished in the profession, not as those of architects whose designs would be copied. By what epithet can such conduct in a publisher be designated?"

The work before us ranks with Billington's *Director*, Bennett's *Lexicon*, *The New Practical Builder* (of which book the treatise before us contains many plates), and some others which we could name. These works are never seen on the tables of architects; or even in the shops of architectural booksellers; but they are hawked about in numbers among the journeymen carpenters and bricklayers, in builders' workshops, all over the country; and it is lamentable to think that these hard-working men are often induced to part with their money for such crude productions. The evil arises from the high price of standard architectural books. We shall endeavour to open the eyes of journeyman carpenters, &c., on this subject, and to create a taste among them for genuine works on architecture, which architectural publishers will then find it their interest to supply at a cheap rate.

ART. II. *An Architectural and Historical Account of Crosby Place, London; compiled from original and unpublished Sources; with an Appendix of Illustrative Documents, and fac-simile Autographs of several of its ancient Possessors.* By Edward L. Blackburn, Architect. 8vo, 94 pages. London, 1834. 8*s.* 6*d.*

THE object of the author, as stated in his preface, is "to supply the public with several facts, connected with the history of Crosby Place, which previous writers, less fortunate than himself, have not had the means of ascertaining, or of making known." (p. i.) Accordingly, the work is of much more interest to the antiquarian than to the architect. To such of the latter, however, as possess the engravings of Crosby Hall, published by Mr. Pugin, in his *Specimens of Gothic Architecture*, vol. i., the historical account of Mr. Blackburn will be a valuable addition.

John Crosby was an eminent citizen of London, in the time of Edward IV.; and he took a lease of the site of Crosby Place, in 1466, for ninety-nine years, from the prioress of the convent of St. Helen. Whether he built the house, or merely added to it, appears uncertain; but Stowe, in his *Survey of the City of London*, published in 1598, says that Crosby Place "was built of stone and timber, and was the highest house at that time in London." This, Mr. Blackburn observes, "would appear to be the earliest descriptive notice of Crosby Place;" and, as it leaves the date of its erection uncertain, he endeavours to affix its early character from "such evidence as the existing remains afford; the brief descriptions contained in the old deeds and grants of the premises; and inferences drawn from the general practice of the period in which it was [supposed to be] built."

In pursuing his enquiries, Mr. Blackburn displays an intimate historical knowledge of ancient English domestic architecture, and of the various books which have been written on it: and the work he has produced will repay the antiquarian architect for its perusal.

Crosby Place, after having been possessed or occupied successively by twenty-three different families, including the Duke of Gloucester, afterwards Richard III., several earls, Sir Thomas More, and other knights, passed, in 1678, into the hands of a family of the name of Freeman, in the possession of whose descendants it still remains. As to the building itself, the only part existing, worthy of the attention of the architect, is what is called the hall, and which was engraved by Pugin. This hall, with its lofty enriched roof, was occupied, till lately, as a packing-warehouse; but a number of architects, and other zealous amateurs of art, have raised a subscription for taking a lease

of it, and restoring it to its original state. In conclusion, we agree with Mr. Blackburn in ardently desiring that the committee appointed for its restoration "may meet with that success which the nature of their object deserves; and that Crosby Hall, one of the last remaining relics of the ancient domestic architecture of London, may long remain a feature of the metropolis." (p. 66.)

ART. III. *Gothic Ornaments, illustrative of Prior Birde's Oratory, in the Abbey Church, Bath.* By Edward Davis, Architect, Bath. Imp. fol. No. I. London, 1834.

MR. DAVIS deserves great credit for publishing this work, since it must have cost him much labour, and considerable expense; both of which he can only have incurred from the love of his profession. Almost the only letter-press the work contains is the two following paragraphs, which we quote, to give the reader an idea of what he is to expect.

"The oratory, which this publication is designed to illustrate, is almost coeval with the abbey in which it stands. The first stone was laid about 1515, by Birde, prior of the abbey, under whom the design was, for some time, diligently prosecuted. When, however, nearly completed, its progress was interrupted (probably in consequence of the ecclesiastical reforms of the period); and the structure still affords unquestionable evidence of the abruptness with which the work was abandoned.

"The subsequent history of the oratory is soon told. Though remarkable alike for purity and richness of decoration, and raised at a cost which is said to have impaired the fortunes of its founder, it was fated to experience the same neglect to which all architecture of a Gothic character was so long exposed. For three centuries it was abandoned to the mercy of parish officers; its fronts were defaced by monuments; the lower compartments of the windows were built up, and those parts permitted to remain exposed were washed and rewashed with coats of different hues, until all the sharpness of the carved work was lost, and much of the delicate tracery altogether obliterated. Thus it remained till the latter part of the year 1833. At this period, the attention of the public was again directed towards it; and, the desire for its renovation becoming general, a subscription for the purpose was entered into, by aid of which the work was commenced, and is now proceeding."

Pl. I. contains an elevation of Prior Birde's oratory, as restored in 1833. It displays two windows with heads pointed, but yet so low as to appear almost semicircular. The spandrils are filled in with very rich foliage; that over one window being different from that over the other; and the piers or buttresses are very rich, one of them having niches with canopies. II. Contains one of the principal spandrils, with a part of the full size. The ornament in this spandril consists of a branch, springing from the rib of the arch, and most gracefully wound about so as to fill the spandril with leaves of a nondescript kind, having pomegranate-like flowers, and birds appearing among the leaves; the latter, according to the taste of the time, being a pun on the founder's name. III. A spandril of another kind, with one of the leaves of the full size. The foliage here is accompanied by fruit, and the object imitated is clearly the ivy. Birds are introduced among the foliage. IV. Capital of one of the buttresses, half full size. V. A fragment, found built into the lower compartment of the windows. This appears to consist of a portion of the structure which had been superincumbent to a window; the two ribs, which serve as architraves, joining at an acute angle at some distance above the more obtuse arch of the window, and thence continued up in a straight line, and embraced on each side with foliage interrupted by crocket-like expansions at regular distances. The price of this work is not mentioned. To the collector of Gothic details, we have no doubt it will be highly acceptable.

ART. IV. *Domestic Architecture; being a Second Series of Designs for Cottages, Lodges, Villas, and other Residences, in the Grecian, Italian, and Old English Styles of Architecture: with an Introduction, containing Observations on the English Domestic Style, by W. H. Leeds, Esq. With 42 plates, and a Plan of the Public Rooms in the Town Hall at Manchester; also with Specifications, &c., as well as Estimates, to each Design.* By Francis Goodwin, Architect. 4to. London, 1834. 2*l.* 12*s.* 6*d.*

THIS is one of three parts, or volumes, the first of which appeared in 1833, and the third is to follow. Speaking of the work as a whole, and with reference to others of the same kind, by Robinson, Hunt, Parker, &c., we should say, that, like them, its object is not to instruct the builder or amateur how to design or build, but to afford the man of wealth an opportunity of choosing the sort of design which he would like an architect to prepare and execute for him. As a work attractive to the eye, the present volume is inferior to those of some of the authors mentioned, partly from the very badly designed landscape scenery with which the perspective views of the buildings are accompanied, and partly from the defective manner in which they have been engraved. While we say this, we must, at the same time, state that we admire a number of the designs, and that we especially like the idea of describing them at length, and of pointing out their characteristic beauties or advantages, showing the alterations of which they are susceptible, &c. All this, in the volume before us, is the work of Mr. Leeds; and it is one in which he excels. We must confess, however, that we were rather disappointed in the introduction by this gentleman; knowing, as we do, what he is capable of producing as an architectural critic. The first two or three pages of this are occupied in cavilling at the remarks on English architecture made by the Baron d'Haussez, which, surely, were not worth serious notice. The last three pages contain a description of the public room of the new Town Hall at Manchester, of the plan of which a woodcut and an interior view are given; this structure being "one of the numerous public edifices erected by Mr. Goodwin." The description includes an extract from the highly laudatory "letter of an intelligent critic," who has borne his testimony to the merits of this public room; but which letter, we think, should, in every point of view, have been omitted, unless, indeed, the name of the writer had been given. The three intermediate pages of the introduction are more to the purpose than the six which we have mentioned; and, if we had room, we might copy some useful remarks from them. We shall hereafter give some of these remarks under our standing article, headed "Architectural Maxims," which we intend to draw from the best architectural writers, the personal remarks of our friends, and our own experience and observation.

The designs, eighteen in number, are comprised in perspective views accompanied by landscape, in geometrical elevations, and in ground plans, with one interior view, but no sections, or other details. The landscapes are, for the most part, in very inferior taste; and, in our opinion, the work would have been much better without them. In some published designs for villas, Parker's, for example, the fascination of the landscape prevents a critical examination of the building; and the general character and keeping are such as would render any structure pleasing. There is no danger of this kind, however, to be apprehended from the landscapes in Mr. Goodwin's book: these, in almost every case, detract from the effect of the buildings, rather than add to it. What are more especially offensive in our eyes are the trees, many of which are like nothing in the vegetable kingdom; some are of forms which one would imagine the most ignorant artist must have known could not possibly be found in nature; for example, those in the right-hand corner of Pl. 12. 15. and 18., where the trunks bear no sort of proportion to the heads; in Pl. 24., the trunk of a tree, on the right-hand side, tapers like the root of a carrot; and, in Pl. 35., there is a tree, the form of which sets at defiance even the uncouth shapes of the trees of Australia.

We shall now glance at the designs individually; but more for the sake of letting our readers know the contents of the work, than for that of examining them critically. For the latter purpose it would be necessary either to suppose that the reader had Mr. Goodwin's work before him, or to describe each design at such length as to give a clear idea of it, before offering our remarks. We shall confine ourselves, therefore, to such criticisms as the reader may be made to know the grounds of in a few words.

Design I. *An Entrance Lodge, or Cottage.* Some of the windows have facings, and others splayed sides, and the chimney shafts are enriched, which is all very architectural, and in good taste: but a porch is supported by two trunks of trees, with the bark on, which is rustic, and is altogether incongruous with the cultivated art displayed in the other parts of the building. II. *A Park Gate Lodge, in the Grecian Style.* This is handsome; but it has ten real and five false windows, for two rooms and three closets! This would make the house much too cold in winter, and much too hot in summer. The pantry and dairy form one room, 13 ft. by 5 ft., lighted by one window at each end, and three along one side! The portico is supported by square columns; "the expression aimed at by the building," Mr. Leeds observes, "being that of the least pretending form of the Greek, or columnar, style; in order to obtain which, square pillars have been preferred to round ones, both as being less expensive in execution, and as conveying the idea of greater strength than round columns of the same diameter would do." It would be absurd, Mr. Leeds very properly adds, in a case of this kind, "to argue that square columns are less beautiful than round ones; for, granting such, in the abstract, to be the case, it is for that very reason that they recommend themselves where the intent is obviously to keep down features which would only make the rest appear too homely, or require greater finish to be bestowed throughout." The chimney shafts, we are informed, "are omitted in the plate, as they would hardly be apparent in the building." We decidedly object to concealing the chimneys in cottages or small villas, whatever may be their style of architecture; for this reason, if for no other, that short chimneys never draw well. There are only two apartments in this cottage (besides the dairy, and a small closet with two windows); and the living-room has four doors and two windows! But comfort, in lodges or labourers' cottages, is seldom thought of, either by architects or their critics. III. *Lodge, or small Villa, in the Gothic Style.* Very good; and the landscape the best in the volume. IV. *Lodge, designed for G. Dodwell Esq., Sligo.* A handsome elevation; but the interior still more uncomfortable than that of Design II. There is one living-room, 16 ft. by 9 ft., lighted by six windows, so large, that the apartment must be more fitted for a conservatory for plants than a living-room for human beings. There is a very small bedroom in the shape of the letter L; and, as the largest limb of the L is only 5 ft. by 7 ft., with a large window at one end, and a fireplace at the other, we cannot conceive where the bed is to be placed. There is one small closet, with a large window; and a small porch, with two windows. We consider such a house utterly unfit to be the dwelling of any fellow-creature. The wooden gates to this design, as shown in the perspective view, have their diagonal braces and strutting-pieces of natural curves; that is to say, such curves as can be found among crooked trees or branches; and this rude style of art we consider to be altogether incongruous with the finished and very handsome architecture of the lodge. V. *A Swiss Cottage.* Two contending towers in this design injure its effect as a whole. VI. *Gate Lodge.* The plan of this lodge contains more comfort than some of the others; but its elevation is the worst in the book. The windows and doors are architectural, and yet the roof, which projects over them, is supported by twenty-six rustic pillars, apparently trunks of trees, with their bark on. Such an incongruity can never be considered in good taste in any age, or in any country. The ground plan is in the form of a Greek cross, and the stack of chimneys is very properly in the centre; but the four edges of the thatched roof, which meet against the chimney stack,

are made to embrace its sides in such a manner as to display immense concave slopes, so large, and so unsuitable for a cottage, that we know not how to designate such a deformity. VII. *A Farm House.* The chimney shafts want height, according to our taste; but, nevertheless, the design is good. VIII. *A Villa in the Cottage Style.* Original, architectural, and good. IX. Another *Villa in the Cottage Style.* Original and handsome; but we object to the rustic columns, and to Gothic labels displayed under a far-projecting thatched roof. X. *Villa in the Elizabethan Style.* Here, also, we consider the chimney shafts as too low: but in other respects the design is beautiful, and very much to our taste. XI. *Hunting-Lodge, in the Gothic Style.* Handsome; but still we think the chimneys not high enough. In subordinate matters of this kind, however, let taste be free. XII. *A Grecian Villa.* Much too plain a building either for Grecian or what Mr. Leeds terms semi-Grecian. The windows have no facings; and, after the highly enriched designs preceding it, they appear as bald and common-place as those of the brick houses of any street in London. We object also to the use of three-quarter columns in this design. XIII. *A Hunting-Lodge, or Villa, in the Italian Style.* Very handsome. There is a tower, or belvidere, with a balcony, to enable the ladies of the family "to accompany the sportsmen, during the chase, with their eyes." XIV. *Principal Park Entrance to Lissadell Court.* Handsome; but, as there is no ground plan of the lodge, we have doubts, from the elevation, as to the quantity of its accommodation. XV. *Lissadell, the Seat of Sir Robert Gore Booth, Bart., now erecting by Mr. Goodwin.* A large house, in a very plain modern style; but the arrangement, both of the principal rooms and offices, appears, on a slight view, to be good. A great fault in the perspective view is, that the building is not united to the scenery by a platform, terraces, an architectural flower-garden, or some other architectural appendange. XVI. *Small Villa, in the Old English Cottage Style.* Very good; the chimney shafts bold and free; and the whole picturesque: but here, again, we have rustic columns combined with highly enriched architecture. XVII. *An Italian Villa.* A square mass, rising abruptly from the ground, without any architectural preparation; and, consequently, not united to the scenery around. Mr. Leeds designates the style of this villa Anglo-Italian; a style which, he says, "forms a striking antithesis to the Palladian Italian, and to those dull, formal, frigid imitations of it which were tolerably abundant in England some hundred years ago." Placed on a balustraded terrace, and joined, on one side, to an architectural flower-garden, the effect would be good. XVIII. *Labourers' Cottages.* The plans of these, we are happy to say, display much more attention to the comfort of the occupants than the plans of the lodges; which, as we have already observed, are miserably deficient in this respect. We have not entered into the merits or demerits of the plans of the larger houses, or noticed Mr. Leeds's very judicious remarks on them, because architects pay much more attention to the plans of mansions than they do to those of cottages. We shall, however, quote one passage from the description of the house at Lissadell. These remarks are on the propriety of placing the offices of a large house in the country under the principal rooms, rather than in a separate wing, or in the main body of the building, on a level with the principal rooms.

"Many, we are aware, object to offices being at all sunk below the house in a country residence, where there is generally ample space for building them above ground, either as wings to the house itself, or otherwise. Undoubtedly such is the case; but there are many other things to be considered besides the facility of providing sites for them. If erected as wings, unless consistent in their architecture with the rest of the design, they will rather impair than improve the general effect, giving to the ensemble the appearance of being parsimoniously stinted, and more formal than uniform. In the next place, when thus situated, the offices in one wing are at an inconvenient distance from those in the other. Besides which, they must more or less intercept the view from the apartments in the main building. If, again, the offices be all placed together; attached to the house, yet still so situated as to be easily screened from sight, and consequently so as to be erected without any pre-

tension to architecture; still, if the establishment be large, they must occupy nearly as much ground as the house itself: this mode, therefore, is too much like building two separate houses, in order to have the accommodations of one; to say nothing of another, and no small inconvenience in itself, namely, the distance to which the servants are removed if not from all, at least from the greater part of the rooms in the house, and their removal in some degree from observation. On the contrary, by forming the offices in the basement, whether entirely or partly under ground, direct communication may be obtained between them and the several parts of the house, should it be so large as to require more than one access from the offices to the rooms above. Another great recommendation to placing the offices below the principal apartments is, that an unobstructed view may be obtained from every front of the house, and also that the pleasure-grounds may be continued quite round it, without interruption from out-buildings, courts, &c. In order to secure these advantages to the fullest extent, a convenient subway may be formed to the offices, for the conveyance of whatever the establishment requires; and the offices, and their out of door appurtenances, may be farther screened by a series of terraces, by means of which the lawn and pleasure-grounds may be rendered quite private." (Design xv.)

In the titlepage we are promised "Specifications, &c., as well as Estimates, to each Design." Not a single specification is given in the course of the work; but, in the appendix, there is a specification to the cottage, Design i. There are estimates to each design; but they are merely the totals of what each will cost, without stating how the calculations have been made, or what part of the country they refer to. If the cubic contents of each design had been given, the reader might have formed an estimate for himself.

The author states it to be his intention to give, in the third volume, not only specifications for the designs contained in it, but also for some of those in the first and second volumes. We are also informed that a "novel and perfectly satisfactory mode of ascertaining the cost of any building will be given" in this third volume.

The specification to the cottage, Design i., which is contained in the appendix, is so far good; but a great drawback to the utility of the book consists in its being totally without sections, or other details, which might enable a country builder to carry any of the designs into execution, or to compose any designs in a similar style. The work concludes with the author's terms as a professional man, which we give verbatim: —

"The author's terms for general plans and elevations, specifications and working drawings, either according to any of the designs furnished, or embracing any alterations proposed, are as follows: for general plans, elevations, sections, working drawings, and specifications containing full particulars and form of contract. For one or more cottages, not exceeding 200*l.*, 16*l.* For one or more, costing 500*l.*, 25*l.* For one or more, costing 750*l.*, 30*l.* For an ornamental cottage or villa, not exceeding 1000*l.*, 40*l.* For ditto, not exceeding 1500*l.*, 45*l.* For ditto, not exceeding 2000*l.*, 50*l.* For all exceeding 2000*l.*, at 3 per cent. If engaged as an architect to superintend any building amounting to 2000*l.* and upwards, provided the drawings of every kind, specifications, and forms of contract, are to be furnished, the charge will be 5 per cent on the amount of the building. The expense of the journeys to superintend, to be paid by the employer, and also the clerk of the works."

These terms are moderate; and it must be satisfactory to the employer of an architect to have some idea, beforehand, of what he will have to pay him. We would, however, in every case, adopt the suggestion of our correspondent Scrutator (p. 15.); and we would stipulate, also, that a certain sum, say 5*l.* or 10*l.*, should be deducted from his commission for every chimney that smoked within one year from the completion of the building, to such an extent as to require a cowl, or other earthenware or metallic deformity, such as disfigure so many dwelling-houses in England; the architect, of course, having the direction of the setting and arranging of the stoves, grates, &c.

The reader will observe that the architect's charge, for the plans of a cottage which would cost 200*l.* in erecting, is 16*l.* Now, this being a very serious addition to the cost of small buildings of that kind, when erected by a person of limited means, but whose taste might render him as susceptible of enjoying architectural beauties and comforts as the most wealthy, it shows the great necessity of teaching carpenters, masons, and bricklayers, not to say country builders, to be their own architects; and this it was our great object to accomplish, in our *Encyclopædia of Architecture*.

The most remarkable thing connected with Mr. Goodwin's book is, the circumstance of his employing another person to describe his designs. We know that architects often apply to artists to put in the landscapes which decorate their elevations; but we were not aware before that they also employed literary men to describe them. We think the architect ought to be capable of doing both himself. The public, however, have gained, as far as the work before us is concerned; for no person that we know is more competent to describe architectural designs than Mr. Leeds.

In conclusion, notwithstanding the faults which we have found with some of the designs, we do not think this book contains more than fall to the share of most others of the same kind. What the author appears to us to want is, a reasoning taste, which can react on his own productions. The possession of a reasoning taste would have enabled him to avoid such incongruities as putting rustic columns, which always convey the idea of temporary duration, to enriched masonic architecture, which always conveys the idea of durability. So many of the designs, however, in Mr. Goodwin's second volume, are beautiful, that we can most cordially recommend it to the public; and we look forward to the third volume, and its "novel mode" of forming estimates, with great interest.

ART. V. *Examples for Interior Finishings: consisting of single, sash, and folding doors, French windows, with shutters, chimney-pieces, &c., with their cornices and other mouldings, drawn the real size. Also various examples, full size, of cornices for rooms and staircases, base and surbase mouldings, architraves, &c., and adapted to all persons connected with the practical parts of building.* By C. W. Trendall, Architect. Large 4to, 24 lithograph plates. London, 1833. 14*s*.

THIS is a useful description of book for carpenters and builders; and, though there is nothing new or remarkable in it, there is evidence of care and attention on the part of the author. In order to give gentlemen who are their own architects an idea of the nature of this work, we shall submit a brief notice of its contents. Plate I. is a single door, with a plan, elevation and section, showing the linings, &c. II. Parts full size for the single door, displaying the various mouldings, &c. III. Swing-door. IV. Details of the swing-door, full size. [A swing-door is one which is so hinged as to open either way.] V. Sashdoor. VI. Parts full size for the sash door. VII. Sash and dwarf door, with plan, elevation, and a variety of details. VIII. Folding-doors. IX. Parts full size for the folding-doors. X. French casement window. XI. Parts full size for the French casement window. XII. Another French casement window. XIII. Parts full size for the same. XIV. and XV. Another French casement window, with the parts of the full size, showing the meeting styles, hanging styles, window frame, meeting bar, metal bar to insert in the window sill, perforated with holes for the escape of rain water, &c. XVI. XVII. and XVIII. are chimney-pieces, with the details in full size. XIX. Cornices for staircases, full size. XX. XXI. and XXII. are cornices for rooms, full size. XXIII. Architrave mouldings, full size; and XXIV. Base and surbase mouldings. All these articles and details are in the classical or modern style; and this suggests the idea, that a similar work for the Gothic, and another for the Elizabethan, manner would be useful books.

This book is published for the author, which to us is always a recommendation; since no author would undergo the trouble and risk the expense of publishing a work on his own account, that he did not feel confident deserved the patronage of the public; and no professional man, more especially, would publish a work on the subject of his profession, unless he thought it would add to his business, or to his reputation. For Mr. Trendall we hope this work may do both.

ART. VI. *A Compilation of splendid Ornamental Designs, from Foreign Works of recent Production. Adapted for the study of drawing, to assist the artist and decorator, and to aid in the various manufactures where superior ornament is required.* In 4to parts, every fortnight; to be completed in 8 parts, containing 3 plates each. London. 1*s.* each part.

THERE is no letterpress to the first and second parts, now before us, of this work; but the engravings in outline are most beautifully executed, and the designs, which will be equally useful to the architect, the upholsterer, the decorative painter, and even the manufacturer of cloths and papers, are eminently beautiful. The first plate is a design for the ceiling of a room; the second contains four designs for square panels, which would also serve for patterns for the seats of chairs, or for covers for tables; the third plate contains three ornaments for parallelogram panels; the fourth, a pattern for a border, and another for fringed drapery; the fifth plate, a beautiful design for a square ceiling; and the sixth, four designs for panels. These plates, which are engraved in the style of those given in the work of Percier and La Fontaine, deserve the patronage of all architects and artists; and we hail the work as the commencement of an era of good and cheap architectural publications, which workmen may afford to purchase, as well as architects.

ART. VII. *Literary Notices.*

CATTERICK Church, in the County of York. A correct copy of the Contract for its building, dated in 1412, illustrated with Remarks and Notes by the Rev. J. Raine, M.A.; and with 13 plates of views, elevations, and details, by Anthony Salvin, Esq., F.S.A., Architect; 4to; will appear on May 1.

Suggestions for the Architectural Improvement of the Western Part of the Metropolis, by Sidney Smirke, Esq.; 8vo, with plates; will also appear on May 1.

The following works are preparing for publication:—

Chippendale's Designs of Interior Decorations in the Old French Style, for Carvers, Cabinetmakers, Ornamental Painters, Brass-workers, Modellers, Chasers, Silversmiths, General Designers, and Architects. 50 plates, 4to.

Chippendale's Designs for Sconces, and Chimney and Looking Glass Frames, in the Old French Style. 11 plates, 4to.

Designs for Chimney-Pieces and Chimney-Glasses, of the Times of Inigo Jones and Sir John Vanbrugh. 10 plates, 8vo.

A Book of Ornaments in the French and Antique Styles, by T. Johnson, Carver. 8 plates, 12mo.

Designs for Vases. 17 plates, 12mo.

Designs of the Ornaments and Decorations of Chimney-Pieces of the Middle of the last Century. 20 plates, 4to.

Designs of Doors and Windows, in the Italian and Palladian Styles. 10 plates, 8vo.

A Book of Ornaments, drawn and engraved by M. Lock; principally adapted for Carvers. 6 plates, 8vo.

A Book of Ornaments suitable for Beginners, by Thos. Pether. 5 plates, 8vo.

For all the above notices we are indebted to Mr. Weale.

MISCELLANEOUS INTELLIGENCE.

Art. I. *General Notices.*

Architectural Students.—A correspondent recommends, "as a very useful practice for students, that they should have the general plan, dimensions, and some few particulars of a building given to them, and be required to fill it up to the best of their ability. It would also tend greatly to exercise their ingenuity, and to teach them to think for themselves, were they called upon to correct a design, whether of plan or elevation, containing something faulty, yet sufficiently remediable; without being apprised in what the imperfection consists. The utility of such practice can hardly be disputed, yet we suspect that students must generally be left to adopt it for themselves; for it is not every professor of the art who could aid his pupils in studies and exercises of this kind."—*L. April* 5. 1834.

Wheatstone's Figures of vibrating Surfaces.—These are published in the volume of the *Royal Society's Transactions* for the year 1833; and, as they contain a great many various combinations of lines, all regular and symmetrical, a correspondent suggests, that, like the kaleidoscope, they may assist the architect or upholsterer in forming designs for tiles, parquetted floors, carpets, oilcloths, pebble-work, mosaic floors, &c. The landscape-gardener or garden architect might also derive valuable hints from them for architectural or geometrical flower-gardens.—*D. April* 9.

Art. II. *Domestic Notices.*

ENGLAND.

Model of the National Gallery.—We paid a visit to Mr. Day's exhibition of architectural models, 13. King William Street, April 10th, and were much gratified. The model to which the greatest interest attaches, at the present moment, is that of Trafalgar Square, including the National Gallery now erecting, with St. Martin's Church, and other surrounding buildings. In the centre of the square is shown a large rectangular pond of water, on one side of which, opposite the centre of the National Gallery, is placed an architectural fountain. We have no objection to the fountain, but see no occasion for so much water: a circular basin, of 50 ft. in diameter, would have created the allusion supposed to be required for the name, the hero, and the fountain, and would have left an ample surface for grass, shrubs, and ventilation. With respect to the design for the National Gallery, we entirely disapprove of it, for the following reasons. As a public building, it ought to have been larger, bolder, and more conspicuous than any other range of buildings in the square; but, being of nearly the same height as these buildings, and, like them, broken into a number of parts, it will not be a sufficiently distinguishing feature. Next, as a piece of architectural composition, considered by itself, the elevation wants unity of style; and its effect is more especially injured by the two smaller porticoes of four columns each, intervening between the central portico and the projections at the extremities. These intervening porticoes are in our eyes altogether intolerable; and, even if no other change were made than removing them, the building would be greatly improved. Whenever this can be said of any part of a building or a design, the architect may rest assured that that part is an excrescence; and, therefore, is superfluous, instead of being necessary. The columns in these smaller porticoes are much wider apart than those in the main portico; which is in itself a great deformity, and which is aggravated by the circumstance of the central space, or intercolumniation, in each of the smaller porticoes, being wider than the two on each side of it, in order to admit carriages to the gateway beneath. These two circumstances give the smaller porticoes the appearance of not belonging to the main portico; and, conse-

quently, they are felt as deformities, we should think, by the most superficial observer. We were told that they were placed there to gratify an individual (whose taste we should never think of consulting on any matter where that of the public was also concerned), and we believe it; for we cannot think it possible that Mr. Wilkins would ever voluntarily adopt such excrescences. To us, it appears that there ought to be not only a free competition for the designs of public buildings, but also a free discussion of their merits, by a committee of the general or municipal government, in public, so that that discussion might be made known through the press. There are a number of other interesting models in Mr. Day's exhibition, including one of a new cemetery, proposed to be formed at Notting Hill. This model, and that of the cemetery on the Harrow Road, show that those who have country houses to build, and grounds to lay out round them, and do not understand fully the effect which will be produced from plans and views, might employ Mr. Day greatly to their advantage. We recommend every reader, who can spare time and a shilling, to examine these models.

A Sketch of the Façade of a Design for a National Gallery, by W. H. Leeds, Esq., is now exhibiting in the Suffolk Street rooms. It is described in the catalogue as "showing a combination of two different orders on the same level, and of the same order on different levels; the columns of the same diameter throughout. The two principal galleries on the lower floor are lighted from above, the others partially so. On the upper floor are four galleries of 109 ft. in length, four of 92, and two of 93, two of 70, two of 68, &c., making twenty in all; besides a rotunda 45 ft. in diameter, and four lesser ones, 25 ft. in diameter, for statues, in each of the wings." The author of this design appears to have spared no pains in overcoming difficulties, and in displaying original features; but we think that, in doing so, he has lost sight of simplicity and grandeur. In all buildings, a certain degree of magnitude and simplicity of general form is requisite to produce grandeur; and, where the building is farther intended to convey the idea of elegance or magnificence, there ought to be great beauty or great richness in the details. We should have preferred, either to the design of Mr. Wilkins, or to that of Mr. Leeds, a simple parallelogram in the plan, a bold portico in the centre, and a continued range of pilasters, as in Mr. Wilkins's design, from the centre to the extremities, with a highly enriched entablature, enriched niches with statues in them, and a boldly marked masonry in the basement to the pilasters. We do not say that this is the design that we should prefer above all others; but simply that we should decidedly prefer it to either of the two mentioned.

To show, however, how very different people's opinions are on the same subject, we shall here introduce that of a young friend, well versed in architecture, on Mr. Leeds's design; previously premising that we have asked several friends to send us criticisms on public buildings, in order that our readers may never rely entirely on our opinions, or on that of any one individual, and thus become the followers of another, instead of thinking for themselves. We may here observe, that, whenever we insert the opinion of another, we shall at the same time give our own; and that all opinions given in this work, which are not our own, will be given in the singular number, and with a specific signature.

"Among the architectural drawings at the Suffolk Street exhibition is a design for a National Gallery, by Mr. Leeds; which, if examined, will, I think, be found to display considerable talent, especially when considered as the production of a non-professional artist. Allowing that my opinion may not be perfectly free from partiality, I may, without any great risk of compromising my judgment, pronounce it to be a rich and varied composition, preserving the character and elegancies of the Grecian style, while it gives, in addition, greater diversity of outline and masses. The general distribution of the façade is good and effective; and the whole is so far remote from having any thing common-place about it, that not a single idea in it seems borrowed from the works of others. The uninterrupted extent of the line of columns, differing in respect to their order, but similar throughout in their diameters and

intercolumniations, which constitute the leading mass; the screen walls carried up about two thirds of the height of the square pillars at the back of the Ionic colonnades, and thus admitting a view of the mass of building beyond them; and the union of those colonnades with the principal portico, forming altogether a continued covered terrace nearly 300 ft. in length; would, I apprehend, constitute a very rich, picturesque, and imposing piece of architectural scenery, especially as it would be aided in no small degree by the ranges of columns within the Corinthian octostyle. The ornaments introduced as enrichments to the Ionic frieze are novel in application, and, I think, sufficiently appropriate in character to be unexceptionable. There are many other particulars, both of general composition and detail, which it would occupy too much room to particularise here, but which will doubtless not escape the notice of those who will take the trouble to look into the drawing as well as look at it. And as any comparison would seem invidious, or worse, on my part, I must leave others to decide how far this design either excels or falls short of that of the building actually commenced. Fairness, however, requires me to observe, that the one is a mere project, while the other has undoubtedly been greatly fettered by many untoward circumstances. — *D. S. London, April* 5. 1834."

An extensive Quay at Blackwall has been formed for the accommodation of steam vessels of the largest class. The whole of the walling next the water has been faced up with cast-iron plates, instead of brick or stone. (*Newspaper.*)

We shall be much obliged by some account of this mode of facing up quays with cast iron. — *Cond.*

Bedfordshire. — The Duke of Bedford has called in the assistance of Mr. Barry, with a view to the improvement of the general assemblage of buildings forming Woburn Abbey, its offices, and garden buildings. Speaking of these as an architectural group, they are at present in a very scattered and unsatisfactory state; and require some grand leading feature, which, at a distance, should connect them into a whole. No man is more capable of supplying such a feature than Mr. Barry; because no man, with so much imagination, combines more fully the eye of the painter with the science of the architect. Much has been done in adding to the comforts of Woburn Abbey, by Holland, Wyatt, and others, during the last forty years; but we may safely say, that, except in the distant plantations by Mr. Repton, very little taste has been displayed either in the house or in the park. What can be tamer than the pleasure-ground at Woburn Abbey? or more clumsy than the banks of American shrubs, and the petty cairn of flints and brickbats there? There is one improvement wanting, without which the place can never be looked at by us with pleasure; and that is, the approaching the entrance portico of the house on a level open road, instead of descending to it on an inclined plane between high walls, as at present. There is nothing worse of the kind in England; and yet the evil might easily be remedied by lowering the approach for some hundreds of yards before it arrived at the court-gate of the house. We are quite sure that, if this were properly pointed out to so reasonable and excellent a man as the Duke of Bedford, he would soon have it carried into execution.

Cheshire. — The design of Chester bridge is generally ascribed to the late Mr. Harrison of Chester. In an engineering point of view, the form is objectionable, being that of the segment of a circle, instead of the curve of equilibration; consequently it derives its support from an unnecessary quantity of solid materials, built into the haunches of the arch. To an engineer who knows what a bridge in such a situation ought to have been, it appears horridly ugly; but few architects think so. *W. T. Norfolk, March* 15. 1834.

Northumberland. — We observe, by some printed papers sent us, that Mr. Peter Nicholson, the architectural author, is now resident in Newcastle, and that a public meeting was held there, on the 31st of January last, for the purpose of setting on foot a subscription to purchase an annuity for that eminent man. The first resolution adopted by this meeting was as follows: — "That very

eminent services have been rendered by Mr. Peter Nicholson (now resident in Newcastle) to scientific men in general, and to the operative mechanics of this country in particular, by his drawings connected with the construction of buildings, and by his valuable inventions and publications of various kinds, which have been the result of a long life spent in the pursuit of useful improvements in the various branches of mechanical science; and, while his conduct through life has been marked by uniform respectability of character, his devotion to science has precluded him from acquiring that competency for declining life which his talents might otherwise have enabled him to secure. This meeting, therefore, feels it due to his merits to attempt to make some provision for him, and to render comfortable the old age of a man to whom the public owes so much." It is most gratifying to observe that upwards of a hundred persons, in Newcastle alone, have put down their names for various sums from 5*s.* to 10*l.* We trust that Mr. Nicholson's admirers (and they are many) in London, and other parts of the country, will not be behind his Newcastle friends. Subscriptions will be received in London by Mr. Weale, at his architectural library, High Street, Bloomsbury; and in every part of the country by any of the banks, to be transmitted to the bank of Sir M. W. Ridley and Co., Newcastle. We have known Mr. Nicholson since 1810, and have a very great respect for him. If he had been able to publish his architectural dictionary, and his other works, on his own account, he would have now been in the possession of a handsome income; but this not being the case, what is to become of an author, at sixty-eight years of age, who has nothing to depend on but his pen? He has an undoubted claim on a generous public. We have been very highly gratified by the perusal of the speeches delivered at the Newcastle meeting; and the more so, as most of them were made by architects, surveyors, and builders.

Staffordshire. — Trentham Hall, the residence of the Duke of Sutherland, is about to undergo extensive improvements. When we first heard of this, and that Mr. Barry was employed, we could not help doubting whether even he could make anything of this great, dull, flat place, with its immense mansion, as tame and spiritless as the ground on which it stands. We have seen the plans, however, for the additions to and alterations of the house, and for the formation of a large architectural garden, and we must confess that we were delighted and astonished by them beyond measure. Let no one henceforth ever despair of a dead flat. We shall not attempt to describe the additions made to the house at present; but we may observe that the modifications of the ground, and of the large lake of water and its islands, which are proposed by Mr. Barry, prove him to have as just a taste in landscape-gardening as he has a refined and correct one in architecture. The architectural flower-garden, which will contain several acres, will be the largest and best thing of the kind in England. On one of the islands, a villa, with terraces in the manner of the Isola Bella, will be erected, as a feature to be seen from the house over the architectural garden; and a column, now erecting on a distant hill, will form another feature. The fountains of the garden, which will throw their waters as high as those at Chatsworth, Versailles, or Nymphenburg, will be supplied by a steam-engine, or by a water wheel on a distant stream; and no garden beauty will have a more striking effect in Staffordshire than this feature.

Yorkshire. — *Leeds, April* 9. 1834. I am happy to congratulate you on the publication of your Architectural Magazine; a work which has, in my opinion, long been wanted, especially in this part of the country, where bad taste is displayed daily by men who profess to be builders, but who have not the least knowledge of architecture, and who are filling our streets with such barbarous structures as would "make the angels weep." Your excellent *Encyclopædia of Architecture* has already done much; it has opened the eyes of many who build; and I sincerely hope your Magazine will do more, and attain the important ends which its conductor has in view. Having observed that you have published several notices of buildings projected, in progress, and completed, I beg to forward for your perusal the following hints of what is going on this

neighbourhood, for insertion in your pages, in case you should think them worthy of that distinction.

A Schoolhouse is erecting at Wakefield, from the designs and under the superintendence of Richard Lane, Esq., of Manchester. The building is already covered in, and the whole is expected to be completed about next midsummer. It was projected by a number of gentlemen in the West Riding of Yorkshire, and is called the West Riding Proprietary School. The building is in the Tudor Gothic style of architecture, and is a neat structure. The principal front extends 153 ft. in length. In the centre are two turrets, which rise to a height of 56 ft., between which is the principal entrance doorway, and a large window divided by vertical mullions. On each side of the turrets are four windows of lofty proportions, and at each end there are wings with gables, and large windows; the wings project in conformity with the centre, and about 5 ft. from the line of the building. The structure extends in width 58 ft. 6 in., rising, exclusive of the basement story, to the height of 35 ft. The chief feature in the interior consists of an entrance hall, 60 ft. by 30 ft., which is lighted by a window at each end, of large proportions. On each side are two class rooms, severally 40 ft. by 18 ft. — There are also in the basement story several small apartments for the accommodation of the domestics connected with the institution; and a large play-room, which is entered on the back part of the building by several arched doorways. The foundation stone was laid with much ceremony by the Earl of Mexborough, on the 6th of February last. The building is wholly constructed of gritstone from the quarries at Heath, near Wakefield; except the plinth and mouldings, the stone for which is procured from Warwick Delph, near Huddersfield.

A New Savings Bank, of the Ionic order, from designs by Mr. Charles Mountain of Hull, is also erecting at Wakefield. There are other works going on in the neighbourhood, which I should have noticed in this letter, had I not already extended it to so great a length: however, if you approve of these few hasty remarks, I will most willingly furnish you with every information in my power. — *A Young Architect.*

We shall be much obliged to our correspondent for accounts of the buildings alluded to, and for whatever other information he can send us, suited to the objects of the Magazine. — *Cond.*

SCOTLAND.

Communication of Sound in Public Buildings. — A number of experiments have been made this winter, in Dr. Reid's New Class-Room, Edinburgh, in reference to the communication of sound. The principal peculiarities in the class-room, in this respect, are, 1st, the great distinctness with which every sound is heard in every part, though numerous forms and pillars must intercept, to a considerable extent, its progress in different directions; 2d, the total absence of any echo, or even prolonged reverberation, which, though it may at times add to the sound, necessarily renders each succeeding sound less distinct and articulate; and, 3d, the uncommon facility with which the voice is sustained in every part of the room. The first observation made by almost every individual who visited the premises, when the class-room was building, was, that no individual could ever be heard distinctly in a room so constructed; but when they came to try it, after the room was finished, they all admitted that they never had been in any large room where so trifling an effort was required to maintain the voice at a proper pitch, either in speaking or singing. The last experimental trial was made on Friday evening, and was numerously attended. The Lord Provost and several other members of the Town Council, Sir Thomas Dick Lauder, a number of the Members of the Royal Society and of the Society of Arts, the President of the College of Surgeons, and other eminent scientific gentlemen, were present on this occasion. Dr. Reid explained the construction of the class-room, and attributed its power of communicating sound principally to the following circumstances: —

1st, To the walls being made as low as possible, though the roof is elevated in the middle of the class-room. When the walls of any building are carried

to a great height perpendicularly, much of the sound that falls upon them, being reflected above the heads of the audience, is entirely lost to them.

2dly, To the inclination of the roof, which has been constructed in such a manner, that all the pulses of sound which fall upon it are reflected across as great a portion of the audience as possible.

3dly, To no part of the walls or roof being concave. Concave surfaces frequently collect the sound into foci, and ought to be avoided, except where it may be necessary to throw forward the sound in a particular direction.

4thly, To the construction of the floor, which, instead of being boarded or paved in the usual manner, presents a dull or unreflecting surface, so that, when any pulses of sound shall have once fallen upon it, they are never returned to the roof. There is, therefore, no continued reverberation; hence, each succeeding sound is clear and distinct, never being mixed up with the secondary vibrations from any preceding sound.

5thly, To the introduction of thin boards of wood as frequently as possible, so as to produce, as it were, a large sounding-board. [Where, and how?]

6thly, To the intersection of the roof and walls with numerous cross spars, so as to prevent the sound passing along them at any part, as in whispering-galleries, &c.

Dr. Reid, in describing the class-room, spoke in different places, and was heard in the most distinct manner, even when totally out of sight of the audience, and at the distance of upwards of 90 ft. from some of them, in situations, too, where there were numerous intervening pillars, &c. In concluding his observations, Dr. Reid mentioned his obligations to many of the members of St. Cecilia's Society, for the assistance they had given him in trying the power of the room with vocal and instrumental music. (*Caledonian Mercury*, March 24. 1834.)

We shall be much obliged to Mr. Milne, or to any other of our Edinburgh correspondents, for a plan, and sections, with such descriptive and architectural details as may be necessary to give our readers a complete idea of this class-room. — *Cond.*

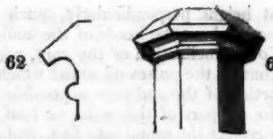
Art. III. *Retrospective Criticism.*

Dairy and Poultry-House. — Sir, In your *Encyc. of Cott. Arch.*, § 1947., figs. 1721, 1722, and 1723., you give plans and elevations of a dairy and poultry house, but you do not mention how they are situated relatively to each other I think this important, as nothing can be more offensive than the smell of a poultry-house; and I should think, if it were too near the dairy, it would be apt to give an unpleasant taste to the milk. — *W. Jan.* 1833.

Table. — Sir, In your *Encyc. of Cott. Arch.*, § 1749., you speak of a table, which you promise to describe afterwards. This you have omitted to do. It is, indeed, mentioned a second time, § 2085., but no intelligible description of it is given. I wish you would remedy this omission in your Architectural Magazine. — *T. W. March*, 1834.

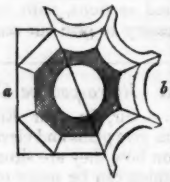
Stands for the Extra-Leaves of Dining-Tables. — In your architectural *Encyclopædia* you give two or three designs for stands for the leaves of dining-tables. They are very handsome; but I prefer one which serves as a side-board, or side-table: the leaves slide horizontally into grooves immediately underneath the slab, and are protected from dust by a door opening like the door of an escrutoire. I have also seen a pedestal with two arms, one near the foot, and one near the top, with grooves for the leaves to slide in perpendicularly. — *T. W. Yorkshire.*

Slate has been, for some years past, used in this part of the country for dairy shelves, skirting, and wall linings, window-sills, and the like; but I have never yet seen it applied in articles of furniture, as your correspondent recommends. (p. 41.) The slate is procured here in large slabs, and is more expeditiously cut dry with a common hand-saw, and afterwards wrought with rasps and files, than in the manner of cutting stone and marble with the aid of water and sand. — *Z. Hertford, March* 21. 1834.



Chimney Shafts. — In fig. 25., p. 64., in my "Notice of a common error in building ornamental Chimney Shafts," the engraver has mistaken my drawing of the cap. I shall therefore feel obliged if you will correct this mistake, by inserting the accompanying sketches. *Fig.* 63. shows the way in which the cap ought to have been drawn; and *fig.* 62. is a section of the moulding: the base is similar to that of *fig.* 64. Fig. 25. (p. 64.) is one of the simplest forms of chimney shafts; but I shall now give you one of a superior description.

Fig. 64. is taken from a chimney shaft at Eastbury House, Barking, Essex: it is entirely built with brick, and rises 17 ft. above the cornice of the base on which it is placed; *a*, in *fig.* 65., is the plan or horizontal section of one half of the shaft at *a*, in *fig.* 64.; and *b*, in *fig.* 65., is the plan of the shaft at *b*, in *fig.* 64. There is a stack of five of these shafts in the centre of Eastbury House; and, by their beautiful proportions, and commanding height above the roof, they produce a strikingly grand and picturesque effect. There are many examples of brick chimney shafts still remaining in the ancient mansions of England, well deserving the attention of the architect; and, as chimney shafts form a principal feature in modern domestic architecture, their forms and situations cannot be too much studied. — *E. B. Lamb. Little James Street, Bedford Row, April* 7. 1834.



Art. IV. *Queries and Answers.*

A new Grecian Tile, &c. — In 1831, Mr. Davis presented some improvements on the ancient Greek method of tiling to the Bath and West of England Society, which are described in their *Transactions* as most ingenious and beautiful. Mr. Davis, when speaking of them, in his letter to the secretary, says, — "I believe I am enabled to produce that style of roof which is supposed to have given the first idea of the Doric order of Architecture." (*Brit. Farm. Mag.*, vol. vi. p. 111.) Should this meet Mr. Davis's eye, we shall feel much obliged by his sending us sketches, accompanied by some descriptive particulars, of the tile above referred to. — *Cond.*

Portable Smithy. — Might not a portable smithy, or blacksmith's forge, be useful in a neighbourhood of small farms, none of which were large enough to support a smithy separately? I have seen such a thing manufactured by, I think, Holtzapffel. — *W. Jan.* 1833.